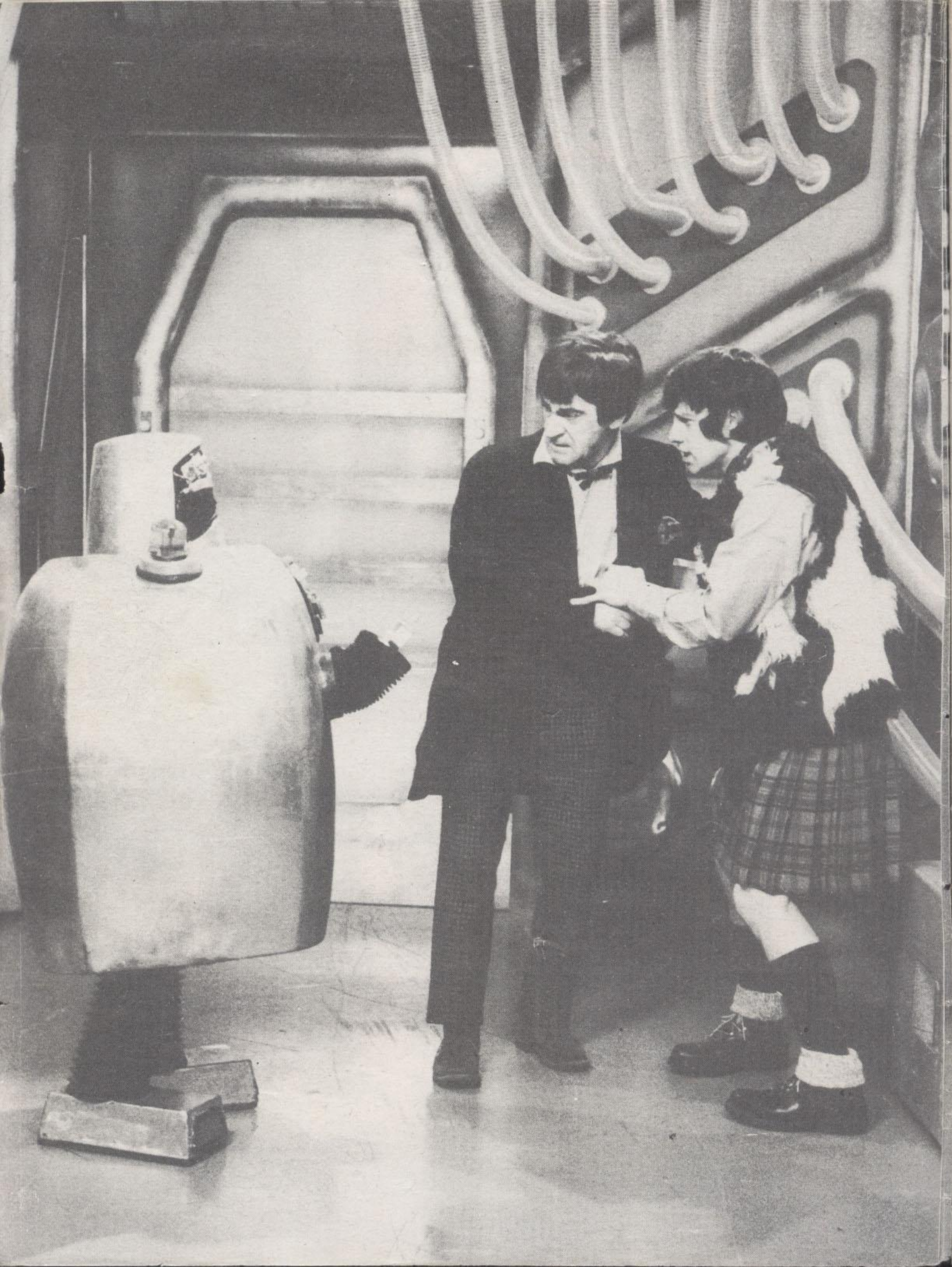
DOCTOR WHO MONTHLY

March No 74

50p

FULL COLOUR FEATURE ON THE NEW COSTUMES



March 1983 issue
Number 74

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Opposite: Jamie and the Doctor come face to face with a strange robot in Wheel in Space. Top right: A scene from this comic strip adventure, The Stckbridge Horror. Centre right: One of the original costume designs for the new season of Doctor Who. Bottom right: A portrait of Zoe, companion to The Doctor.

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DOCTOR WHO LETTERS

SAVED!

About three years ago I bought several editions of **Doctor Who Weekly** and I'll tell you frankly, I was not impressed. So I stopped buying it, giving any sort of *Dr. Who* magazine up as a lost cause.

For three years I struggled with no informative *Dr. Who* literature, and then my friend informed me of a magazine called **Dr. Who Monthly,** so I ordered it. And I must say that I was delighted with what was between the covers. The *Dr. Who Archives* and *Episode Guides*, add information, which Jean-Marc Zofficier's Programme Guide Vol 1, sadly omits.

In issue 71, I could not help reading Graeme Bassett's letter (could anyone?!), and I was amazed to see that someone who claims to be a fan of *Dr. Who* can put such a slant on the Monthly. If he is so unimpressed (except for, excuse me, Graeme, the Eric Saward interview) then why go to the trouble of buying the mag? Does he get some form of sadistic pleasure out of criticizing it to such an extent? One other point I disagree with Graeme over, I would much prefer a Tegan pin-up to a Nyssa one.

Howard Leatherbarrow
Eccleston,
Merseyside.

VOLUMINOUSNESS?

My congratulations to Terrance Dicks, for his adaptation of Robert Holmes' *The Sunmakers*. The relatively simple story – the opposition of tyrannical oppression – bubbles along quite merrily as we learn more and more about the dreaded company. The bad guys are an inspired creation, the servile Gatherer and the mulit-named Collector, who, as he glides about like a shrunken demented Logopolitan in a Davros/Keeper throne, is referred to no less than 26 different ways, ranging from an infinite nothing to your Voluminousness.

The humour is excellent, especially when it parodies 'Old Earth' officialdom in the form of the Collector and his version of the Inland Revenue. The Gatherer intoning the 'Ritual of Farewell' had me giggling aloud, and I don't suppose it was coincidence which named the tunnel from the Correction Centre after that curse of the modern world, the P45. Still, at least we don't have to pay breathing tax – yet.

Incidentally, December's Gallifrey Guardian claims that *The Pirate Planet* and *City of Death* are the only Tom Baker stories as yet to be novelized, does this mean that somewhere in the pipeline lurks *Meglos*? I do hope so – I would be most gratified.

Robert Nisbet,
Hayes,
Middlesex.

CYBER PRAISE

I received my copy of **Doctor Who Monthly** 72 today. Phew, it's brilliant but the only bad thing was the letter "Critical Attacks" by Martin Smith. He wrote such untrue things like – Mindless gumf, fatuous reviews and nasty little comic strip. Well if, Martin, you're not going to say anything nice about the brilliant mag don't say anything! *The Stockbridge Horror* is as fantastic as the *Tides of Time*. More of the brilliant interviews such as Jon Pertwee in the Winter Special and Nicholas Courtney in **Doctor Who Monthly 72.** *The Invasion, Frontier in Space, Planet of the Daleks*, all ace archives, let's have more of these Patrick Troughton/Jon Pertwee archives, they're the equal best Doctors. Keep up the ace work hope to see you again next month.

Dan the Cyberman
(actually Scott K. Cunningham)
Strathaven,
Scotland.

TOUGH ON ADRIC

I have just got the book of *Logopolis* and the cover is very well done, though the Master was copied from the postcard. The actual book was excellent – slightly better than the series – with several neat touches, e.g. the death of the monitor. But why do present script editors have grudges against Adric? Nearly strangled twice in *Logopolis* enslaved by the Master in *Castrovalva*, blown up in *Earthshock*. Not forgetting that his plan to rescue Romana totally failed in *State of Decay*. Not even Harry Sullivan (who is *not* an idiot) was so mistreated by script editors. So I ask, could you use your centre pages (or indeed any pages) for either a spread of photos with commentary, or an interview with Matthew Waterhouse. And if you don't want to show favouritism, why not do a spread and commentary on every companion of Tom Baker? The centre spread is being unused and it is merely an addition to cost, not quality. The colour spread was well used in issues 67 and 66, especially the latter with its stunning artwork.

Talking of stunning artwork, I hope Dave Gibbons is not pernamently gone from your strip. He is an extremely good artist (far better than those in the *Dr. Who* annual), and his drawings of high technology are very believable. He must not go permanently! That's not to denigrate Paul Neary and Steve Parkhouse, who are good at Earth-bound settings, but it would be a shame to see Dave Gibbons go for ever after such a long time. However, *The Stockbridge Horror*, though horrifying, was well-written with a nice cliff-hanger at the end. The comic strips have been of an extremely high standard since you went monthly, my personal favourite is still *End of the Line*. Why not have a season survey of all the strips since, say, issue 50. I have a feeling that *The Tides of Time* would easily win, despite a slightly disappointing ending, but it would be interesting to find out.

And now, entering the last paragraph, I just have one further opinion to express and in doing so I will probably antagonize half of the *Doctor Who* fans reading the mag; I think John Nathan-Turner should have left after making this next season. Only Barry Letts has stayed longer than three seasons in the past and though JN-T is very capable and seems to be modelling himself on Barry Letts in ways, I'll leave you to guess, I think it is time for some fresh ideas.

William Whyte,
Belfast,
Northern Ireland.

DOCTOR WHO? by Tim Quinn & Dicky Howett

I'VE WARNED TEGAN BEFORE ABOUT FIDDLING AROUND WITH THE TARDIS CONSOLE..
...BUT DOES SHE LISTEN? SHE DOES NOT!
I SEE SHE'S FOUND THE ROOM-JETISON SWITCH NOW!
WC

the GALLIFREY GUARDIAN

THE STRIKE

SEASON TWENTY: TWENTY TWO EPISODES ONLY

Yet again, the wonders of the modern age, the Unions, have caused us to lose another *Doctor Who* story.

Eric Saward's contribution to the twentieth season, story 6K has had to be cancelled due to the BBC's industrial dispute! Sad enough in itself, but rubbing salt into the wound is that it is our anniversary year! With no resolve in sight (as of going to press) story 6J, *The King's Demons*, the 13th century two-parter, is threatened as well. All of the location work has been completed but nothing has been started in the studio. Even story 6H, *Enlightenment*, has not escaped. To complete this adventure the sets and cast are having to be re-staged in the new year during the time-slot originally allocated for the filming of story 6K.

One very slight glimmer on the horizon is that, unlike *Shada*, which was totally lost, Eric Saward's story will be produced in a future season. This is good news in one respect for when made it could well make the top story of the season, as did *Earthshock*, for

Perhaps if the Doctor were to travel to Metebelis 3 once again and retrieve the Blue Crystal, he could give it to the Unions as a late Christmas present. After all, look what it did for Tommy!!

its content. Unfortunately, this does not mean we can look forward to an extra long season. It just means that somewhere along the line we are going to lose a *Doctor Who* story altogether.

As for the *Doctor Who Special*, the 90-minute celebration programme due for screening in November, we are assured that all is going ahead as planned.

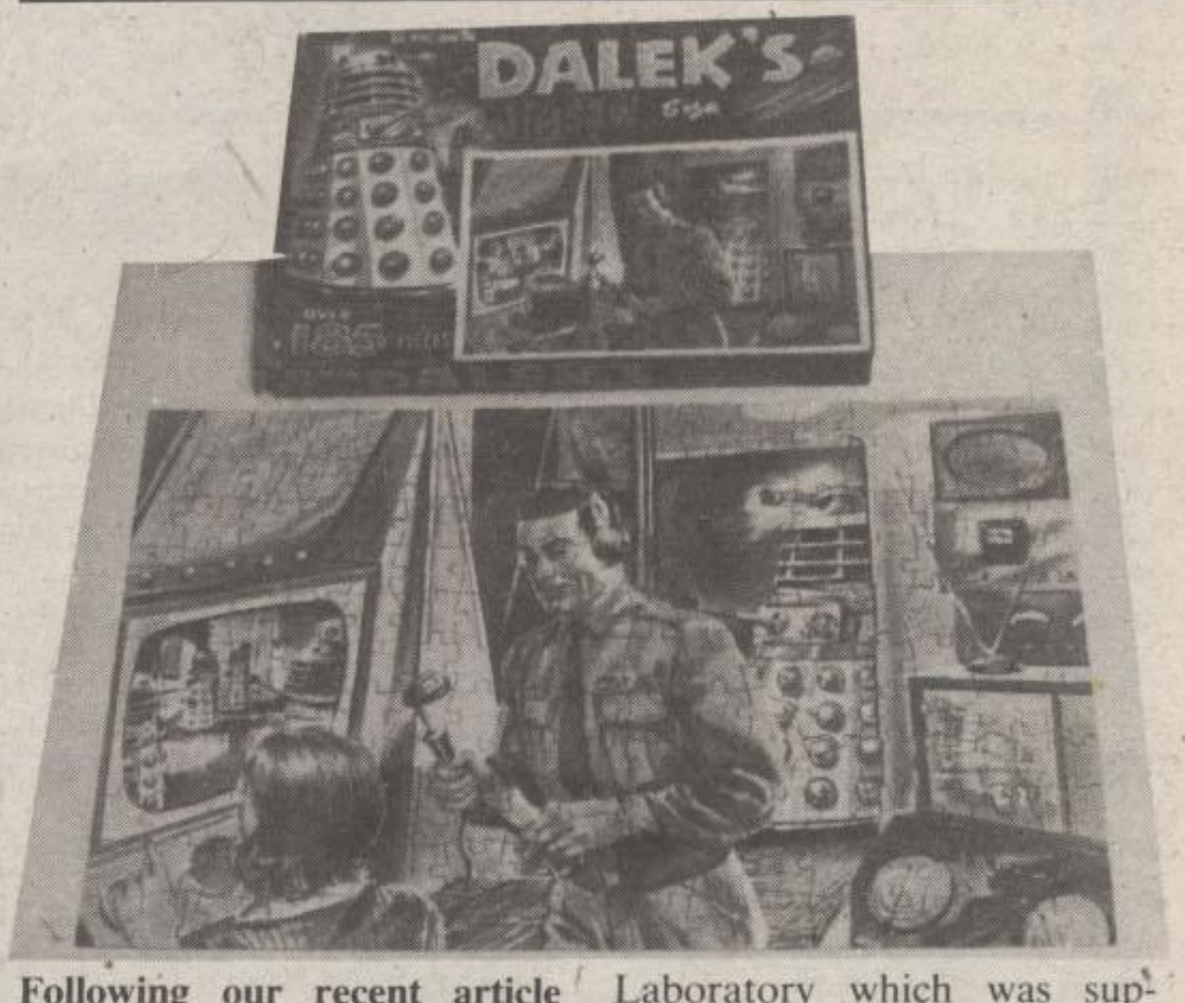
'THE DOCTOR WHO CELEBRATION— 20 YEARS OF A TIME LORD

An event not to be missed. The two-day transdimensional experience with Doctor Who at Longleat is on Sunday 3rd April and Monday 4th April.

As mentioned last Issue this event will be aimed at all the family with something for everyone. With an occasion of this magnitude there is obviously a tremendous amount of preparation and organising to be done and so finalising the exact programme of attractions and guest stars will be left until much nearer the time. The April issue of *Doctor Who Monthly* (which will be in the shops in March) will print a comprehensive guide to this unique venture.

Please remember. Tickets are *not* available from the Doctor Who office. For further details write to: BBC ENTERPRISES (EX), PO BOX 356, LONDON W5 2YH enclosing a stamped addressed envelope.

PUZZLE PUZZLE



Following our recent article into the world of merchandising, past and present, Mick Hall of Bedfordshire has uncovered yet another 'forgotten' jigsaw puzzle.

In 1965, Woolworths brought out four puzzles titled: Into the TARDIS, Dalek's Attack, Peace Talks, Daleks in Westminster. A picture of those four puzzles was featured on the back of each box.

Then they released In the Laboratory which was supposed to be one puzzle in another set of four. Due to reasons that will probably never be known the other three were never released and the other puzzles were taken off the market soon after.

Also pictured is the very rare 'Plastoid' Menoptera badge. This badge complimented the similar Dalek one (not so rare) and the extremely rare 'Zarbi and Venom grub duo'.

RECORD TIME

Another L.P. had emerged from Dick Mills and the Radiophonic Workshop titled 'SPACE INVADED'. It contains an assortment of themes from various space orientated shows and three tracks are from the *Doctor Who* stable. The first, is the current *Doctor Who* theme tune from Peter Howell as is available on the single. Secondly, is the theme tune from 'K-9 & CO', written by Fiachra Trench and Ian Levine. Lastly, there is two to three minutes of incidental music from the *Leisure Hive*, composed by Peter Howell. The sleeve information is written by Mat Irvine.

THE CHORLEY AWARD OF THE MONTH

Since last issues' Award went out it would seem that all potential candidates for this status have misplaced their pens. So, not to be outdone we have delved back into our records several months and found this classic from, A. Salter of Wimbledon.

Referring to Tom Baker's time as the Doctor: "Does the Doctor eat his Jelly Babies head first or feet first?

According to the Doctor, it all depended on how they were packed in the bag!!!

BEAT THE PANOTROPIC NET

This month we have two interesting questions from M.S. Evans of Sale, Cheshire. His first question is:

The name of the Doctor's home world, Gallifrey, came from the 73/4 story, *Time Warrior*. What is not so well known is the name of the Constellation Gallifrey is in. When did we first hear the name Kasteroborus in connection with the planet of the Time Lords?

The first mention of Kasteroborus was at the beginning of part 4 of *The Pyramids of Mars*. It was while the Doctor was trapped under the evil eyes of Sutekh that he was forced to reveal this information together with the co-ordinates from Galactic centre. As a point of interest the Doctor subsequently mentioned it again in the recent *Leisure Hive*.

M.S. Evans second question seemed somewhat superfluous, until we thought about it Has there ever been a *Doctor Who* story in which everyone, even the most insignificant extra, has survived?

The obvious answer is, yes. The *Edge of Destruction* serial. Then checking through there were some very close seconds but only one that truly complies with the question. That is *Mind Robber*. The only true characters in this story were the TARDIS crew and the Master. Bearing in mind that all the other characters were fictional, as the Doctor pointed out. "How do you kill a fictional character?"

The *Celestial Toyroom* was another candidate as the Toymaker himself survived, even if his world did not. The difference here, though, is although the Doctor, Steven and Dodo were playing games with dolls, cards and clowns, they were all originally real people that had lost their games and subsequently become playthings of the Toymaker. Thus as such we cannot include this story.

IN THE STRANGE, INORGANIC WORLD OF THE TARDIS COMPUTER SYSTEM, A *CONFRONTATION* WAS TAKING PLACE BETWEEN A CREATURE BORN OF SYNTHESIS AND HORRIFYINGLY MUTATED NATURAL FORCE...

...*SHAYDE*, MYSTERIOUS AGENT OF THE MATRIX-LORDS FOUND HIMSELF FACING THE AWESOME ELEMENTAL POWER OF AN ALIEN INVADER!

I SEEK ONLY ONE-NESS ... *UNION* WITH ALL LIFE...

BUT YOU WOULD ACHIEVE UNION ONLY BY *POSS-ESSING*..

I HAVE FELT THE *FEAR* THAT YOU GENER-ATE...

THIS IS THE FIRST TIME I'VE EVER HAD TO USE SENSORS FOR SOMETHING *INSIDE* THE TARDIS...

AHA! IT'S SOME FORM OF RUDIM-ENTARY LIFE, NOTHING MORE THAN AN *IMPULSE* OF ENERGY...

CAPABLE OF EVOLVING OVER VAST PERIODS OF TIME...

BUT ONLY BY INHABITING A RUDIMEN-TARY *BRAIN* ...LIKE A COMPUTER!

BUT WHAT'S HAPPENED TO SHAYDE? A COMPUTER IS SHAYDE'S *NATURAL HABITAT*...

HE SHOULD HAVE THE *ADVANT-AGE*

HAS SHAYDE ESTABLISHED SOME FORM OF *CONTROL* OVER THE CREATURE?

IT WOULD SEEM SO... THE CREATURE IS NOW SPEAKING *RATIONALLY*...

SO PERHAPS I'D BETTER *ASK* IT SOMETHING.

WHERE ARE YOU?

I AM ENTHRONED IN *INFINITY*... AS BEFITS ONE OF MY *POWER*...

BUT I AM AT *PEACE*... I AM RESIGNED TO THIS FATE... I AM ABOVE AND BEYOND THE BECKONINGS OF CIRCUMSTANCE...

I HAVE TASTED *LIFE*... AND I KNOW I MUST *RETURN* TO THE STARS...

SHAYDE HAS MANOEUVRED HIM INTO THE *MATRIX*! THAT'S *INCREDIBLE*! MY RESPECT FOR HIM HAS TREBLED!

SHAYDE IS BACK ON GALLIFREY... AND THE CREATURE IS *SUBDUED* AND SAFE IN THE MATRIX... FOR THE TIME BEING...

AND THE TARDIS IS MINE AGAIN... BATTERED AND BRUISED... BUT *MINE!*

ALL EXCEPT FOR ONE SLIGHT *PROBLEM...*

... NAMED *TUBAL CAIN...*

TIME-LORD CAIN, COMMANDER OF GALLIFREY'S LATEST FIGHTING TARDIS, WAS FEELING ON EDGE...

DON'T LET YOUR ATTENTION *WANDER* FOR A SINGLE MINUTE... THIS DOCTOR IS CLEVER... VERY CLEVER... HE'LL TRY *ANYTHING* TO EVADE US...

HAVE YOU KNOWN THE DOCTOR, SIR?

WE'VE NEVER MET... BUT HIS REPUTATION GOES AHEAD OF HIM... IF SUCH A THING IS *POSSIBLE* FOR A TIME-LORD...

THE DOCTOR HAS SINGLE-HANDEDLY *REVOLUTIONIZED* OUR CONCEPT OF TIME TRAVEL...

BUT WE GALLIFREYANS ARE CONSERVATIVE PEOPLE... WE DON'T *LIKE* REVOLUTIONS... AND WE CARE EVEN *LESS* FOR REVOLUTIONARIES!

CAIN'S DEFINITION WASN'T FAR WRONG, FOR EVEN NOW THE DOCTOR WAS PLANNING HIS NEXT MOVE IN THE CYCLIC GAME...

NOW... WHERE'S THE *LEAST* LIKELY PLACE THEY WOULD EXPECT ME TO GO?

FOR IT IS NOT A REVOLUTIONARY'S FATE ...TO ALWAYS ARRIVE AT THE POINT WHERE HE BEGAN?

THE TARDIS IS GOOD FOR JUST *ONE* SHORT HOP... AND I KNOW THE VERY PLACE!

DE-MATERIALISATION, SIR!

TIME-TORPEDOES... WIDE PATTERN... ANY FIX ON DESTINATION?

DESTINATION FIX, SIR... MILITARY H.Q... *GALLIFREY!*

GALLIFREY? GET OUT A WARNING... *QUICKLY!*

BUT MILITARY H.Q HAD ALREADY PICKED UP CAIN'S SALVO...

TORPEDOES: WIDE PATTERN... *HEADING STRAIGHT FOR US!*

AND AS YET...THEY HAD NO DEFENCES...

WHUB!

WHUB!

WHUB!

SO THAT WITHIN THE IMMEDIATE VICINITY, THE PASSAGE OF TIME SIMPLY *CEASED*...

FREEZING THE OCCUPANTS IN A SINGLE MOMENT OF *TIMELESSNESS!*

ALLOWING A CERTAIN BLUE BOX TO ARRIVE *UNHINDERED*...

VWORP

LOOKS LIKE THE TORPEDOES ARRIVED *AHEAD* OF ME... THEY OBVIOUSLY HAVEN'T BEEN PERFECTED AS WEAPONS YET...AND LUCKILY FOR ME, THEY'RE STILL *INACCURATE*...

AND SO THE DOCTOR GOT BUSY... SAFE WITHIN THE CONFINES OF THE LOCALISED TIME-WARP...

BUT AT LEAST THEY'VE CREATED A NICE LITTLE *TIME-WARP*, WHERE I CAN REST AND RE-BUILD THE TARDIS... WITH ALL THIS *MILITARY TECHNOLOGY* AT MY DISPOSAL!

THE WEEKS ROLLED BY AND THE DOCTOR PATIENTLY RE-BUILT HIS SHATTERED TIME-CAPSULE...

AND AS TIME PASSED FOR HIM AT THE SAME RATE AS *OUT-SIDE* THE WARP, HIS INJURIES HEALED AND THE WORK WENT FASTER...

UNTIL THE TARDIS WAS TIME-WORTHY ONCE AGAIN... AND NO TRACE OF THE CREATURE'S POSSESSION REMAINED...

NOW ONLY *ONE* QUES-TION REMAINS UNAN-SWERED...HOW DID THE TARDIS MANAGE TO *IMPRINT* ITSELF IN SOLID ROCK?

OUTSIDE THE TARDIS, IN THE SILENCE OF NO-TIME ... A TINY NOISE ...

CLICK!

A SLIGHT *MOVEMENT*...

A STAGGER... A RUSH... A CLATTER OF HEAVILY SHOD FEET... AN *ACCELERATION*...

AS THE EFFECTS OF THE TIME-WARP BEGAN TO FADE!

STAY AWAY FROM THAT CONSOLE AND KEEP QUITE STILL! I HAVE ORDERS TO PLACE YOU UNDER *ARMED ARREST!*

I'VE ASKED YOU PEOPLE BEFORE ... UNDER *WHOSE* AUTHORITY? A TIME-LORD CANNOT BE HELD ACCOUNTABLE TO THE MILITARY

YOU ARE NO LONGER DEALING WITH MILITARY AUTHORITY, DOCTOR..

... YOU ARE DEALING WITH *ME!*

YOU HAVE BEEN PLACED UNDER ARREST BY *MY* AUTHORITY... YOUR CRAFT IS *IMPOUNDED* FORTHWITH...

RASSILONI

YOU WILL APPEAR BEFORE THE HIGHEST AUTHORITY ON GALLIFREY TO ACCOUNT FOR YOUR *IRRESPONSIBLE* ACTIONS...

IF YOU FAIL TO SATISFY US YOUR TARDIS WILL BE IMPOUNDED *INDEFINITELY...*

AND YOU WILL SPEND THE REST OF YOUR DAYS IMPOUNDED ON GALLIFREY!

NEXT: THE TRIAL

Doctor Who Archives

THE WHEEL IN SPACE

EPISODE 1

Victoria watches from the shore, slightly amused in her sadness, as her friends board the row boat and Jamie, naturally, has to row. As the little boat bobs its way to the TARDIS, Victoria returns the Doctor's enthusiastic wave with tears in her eyes.

Once inside the Ship, Jamie does nothing but complain about leaving Victoria behind. Hiding his own emotions the Doctor matter of factly points out that it was her decision to stay and in an effort to cheer the Scotsman up, asks him where he would like to go. Sulkily, Jamie shrugs his shoulders in a couldn't care less attitude.

In a short space of time, that seems like an age to Jamie, the Ship materialises. The scanner appears to malfunction showing pictures that are definitely not what is outside. He realises that it is part of the TARDIS' defence mechanisms but before the Doctor can do anything the Fluid Links blow. Disconnecting the Time Vector Generator the Doctor separates the interior dimensions of the TARDIS from the outside world in a bid to escape the Mercury vapour.

The Doctor and Jamie suddenly find themselves standing inside an ordinary Police Telephone Box. Looking round they discover that they seem to be on an abandoned spaceship. Further investigations reveal a fresh oil track, indicating that a machine passed by not long ago. Following the oil track they pass through several portals of the Ship. With life support functioning perfectly they become perturbed by the absence of any crew. The Doctor determines that there should be a party of four; two on duty and two off. The mystery of the TARDIS' defence warning is answered when they discover that in addition to everything else, they are just drifting aimlessly. Just a piece of space flotsam!

Jamie becomes irritated by the Doctor's cloak and dagger attitude and is all for returning to the TARDIS. As the Doctor points out, the Fluid Links were vapourised which means they need Mercury to refill them and believe it or not, the Doctor still hasn't replenished his supplies even after that incident on Skaro! The best place to find some Mercury is in the Control room, which is the only room that is locked. They must concentrate their efforts on the door.

En-route they discover a food machine, much to Jamie's delight. Over lunch Jamie still broods about Victoria but slowly the mystery of the spaceship and its missing crew become foremost in his mind.

While the Doctor searches for another entrance to the Control room Jamie relaxes on a bunk and takes a nap.

Inside the Control room, unbeknown to the two friends, is a robot. Far from drifting aimlessly in space the rocket is on a predetermined course. As the spaceship suddenly banks for a course correction the Doctor falls and bangs his head. Jamie is virtually thrown off the bunk. Semi-conscious the Doctor gets up only to be confronted by the Robot. Jamie rushes up to join the Doctor and seeing the Robot puts his hands up. Slowly the two friends back off into the crew's quarters. The Robot does not follow but instead seals the door, trapping the Doctor and Jamie inside. This is too much for the Doctor and he collapses unconscious on the bunk bed leaving Jamie stalking the small room unable to do anything.

The little robot wobbles his way back to the Control room, locking the doors as it goes. Once there it sends out a radio signal to persons unknown.

A while later the Robot returns to view its prisoners. As the door opens Jamie hunts round for a weapon. Instinctively, the Doctor wakes long enough to give Jamie the Time Vector Generator and instructs him in its use as a weapon. Damaging the Robot it retreats outside relocking the door. Jamie checks the Doctor but he has fallen unconscious again. He sits down in desperation, unaware of their approach towards Space Station; W3: LX88J.

On Station W3, nicknamed 'The Wheel', the crew have just discovered the encroaching rocket and are trying to identify it. Jarvis Bennett, the Station Controller, checks with freighter registration and proclaims the rogue ship to be the Silver Carrier. The only problem is that it is 80 to 90 million miles off course and that is impossible unless deliberately driven here. Enrico tries radio contact but fails. Jarvis concludes that the Carrier's crew must have perished and that the freighter must be on automatic which has gone awry. If this is so then the Silver Carrier is a threat to the Wheel as it could surge forward at any moment. After several more attempts to contact the rocket fail, Jarvis is convinced that the Carrier has no life on board.

Meanwhile, another phenomenon is occurring as small meteorites hit the outer rim of W3. Add to this periodical drops in air pressure and a mystery begins. Bennett illogically states that the meteorites are minor objects of small mass and high density escaping from the Silver Carrier. In accordance with this he instructs Leo Ryan to turn the X-Ray Laser on the freighter and destroy it. Much against second in command, Dr Gemma Corwyn's better judgement.

As the Laser turns its sights on the rocket, the Carrier hangs innocently in space like a moth caught in a web. ►

EPISODE 2

Tanya Lernov and Leo Ryan also argue the position of the Carrier's destruction the latter stating the impossibility of anyone being alive on board. While Tanya relies on her nose to detect trouble. Typically feminine!

Jamie, still trying to revive the Doctor, finally gives up. Looking out of the porthole he sees the Wheel.

Dr Corwyn and Jarvis Bennett continue their debate with Jarvis becoming almost paranoic about destroying the Silver Carrier.

A stranger to the world of space travel, Jamie still recognises the 'Wheel' as a possible refuge. Using the Time Vector Generator he aims at the space station and turns on hoping to attract someone's attention.

His efforts are more than heard as the radio operator collapses on the floor, clasping his ears. The Time Vector Generator has overloaded W3's sensors. Pandamonium breaks out until Tanya realises that the static pulses are some kind of message. Bennett is forced to accept the facts and orders Bill Duggan and Elton Laleham to suit up and board the Carrier.

Jamie does not have to wait long for help to arrive. As Bill and Elton board he shows them the 'sick' Doctor.

Hours later as things return to normal aboard Station W3, the Doctor is bedbound in the sick bay while Gemma examines Jamie. Tanya confides in Leo that she is worried about these continual drops in air pressure.

Passing Jamie as perfectly fit, Gemma Corwyn tries to make sense of his and the Doctor's presence on the Carrier. But Jamie, in his own inimitable way only manages to confuse matters further, saying, "the Doctor will explain." Gemma then suggests that while they await the Doctor's recovery perhaps Jamie would like to see around the Wheel. He agrees and she contacts Zoe Harriett the Para-Psycnology Librarian, and instructs her to be Jamie's guide and at the same observing his reactions.

When the Scotsman arrives at the library, Zoe has near hysterics over Jamie's kilt, much to his annoyance. It doesn't take long for Zoe to become enthusiastic about this strange young man and they set off on tour of the station.

Gemma Corwyn reports to Jarvis telling him that Jamie lied about his supposed fever. Also, he has had no space training, whatsoever! Could he be a spy for the "Earth for the Earth" brigade? Bennett grasps at this possibility eagerly and dashes off hurriedly before a perplexed Dr Corwyn.

In the Operations and Communications room Zoe and Jamie are continuing their tour when Leo tells them that they are still going ahead with the destruction of the Silver Carrier. Tanya, at this precise moment, asks Zoe for some calculations enabling a worried Jamie to steal away, unseen.

It is not long before Jamie's absence is noticed. Jarvis soon works out, from Zoe's tour route, that the Scotsman is in all probability heading for the Power House. He and Leo rush off there, swearing Zoe to secrecy. She joins Tanya whose nose is positively quivering, suggesting sinisterisms about the rocket.

On board the Control room of the Silver Carrier two large containers shimmer and dissolve. From within the seething mass a large silver hand claws the air.

EPISODE 3

In the Operations room Tanya continues her forebodings while down in the Power House Jamie is busily sabotaging the X-Ray Laser. He just completes his quest when Bennett and Ryan burst in, grabbing him. Jarvis Bennett then immediately puts the Station on 'Easy Yellow' alert.

In the Control room on board the Silver Carrier, the Cybermen have set up their communications channel to Cyber-Control within the Space Fleet. They report in. The Cybermats have been launched and are undetected.

Thanks to Jamie the X-Ray Laser is now totally useless. He has poured quick sealing plastic into the primary and secondary circuits. To repair the damage it will be necessary to strip down the whole unit. This could possibly run to a week's work. Meantime, the 'Wheel' is defenceless. On top of all this, Zoe predicts that a star, Messia 13, is going nova.

When Jarvis, Jamie and his escort have gone, Bill Duggan finds a small caterpillar like creature skuttling across the floor. He calls it a 'space rat'.

Jamie is locked in the sick bay with the Doctor, pending an investigation. The slightly annoyed Doctor asks what has happened as his recollection is a bit hazy.

Events progress aboard the Silver Carrier as the Cybermen prepare Phase Four.

True to Zoe's word, Messia 13 goes nova, emitting strong Gamma rays. These are followed by exploding debris, mainly in the form of meteorites. Meteorites which cannot now be deflected away from the Wheel because of the X-Ray Lasar's incapacity courtesy of Jamie!

Working flat out Bill Duggan discovers that his pet 'space rat' has 'eaten' all the Bernalium rods. Worried, he asks Kemel Rudkin to check spares on their stock.

In the sick bay, the Doctor undergoes the same medical examination as Jamie. He is pronounced reasonably fit but must rest for a few days. The Doctor insists upon their innocence and denies wanting to interfere in the lives of the crew on the Wheel. Zoe enters and introduces herself by asking the Doctor how he piloted the rocket ship as it did not have enough fuel to cover a distance of 80 million miles nor did have to time to drift here. Therefore, the logical answer is that it must have been refueled in deep space, but how? The Doctor's answer; "Logic merely enables one to be wrong, with authority!"

Within the Carrier the Cyber-Control outlines its plans for conquest. The Cybermats will consume all of the Bernalium on W3. Then the humans will discover a crate of Bernalium rods on board the Carrier and take them back to the 'Wheel'. Only, inside the crate, as well as the Bernalium, will be a Cyberman.

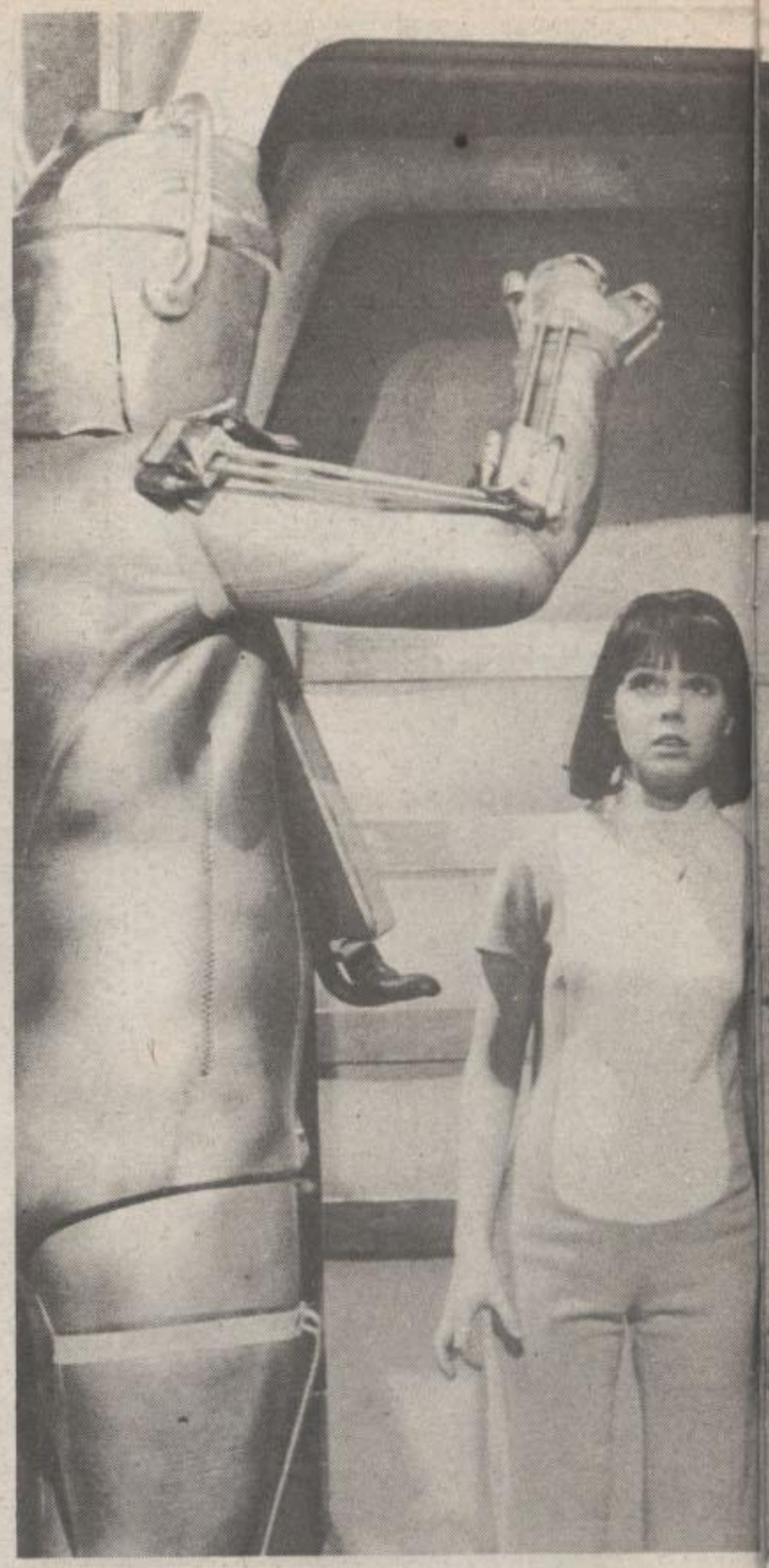
Bill Duggan tells Gemma Corwyn about the Cybermat. Insisting on seeing the creature she is intrigued as to how it got on board.

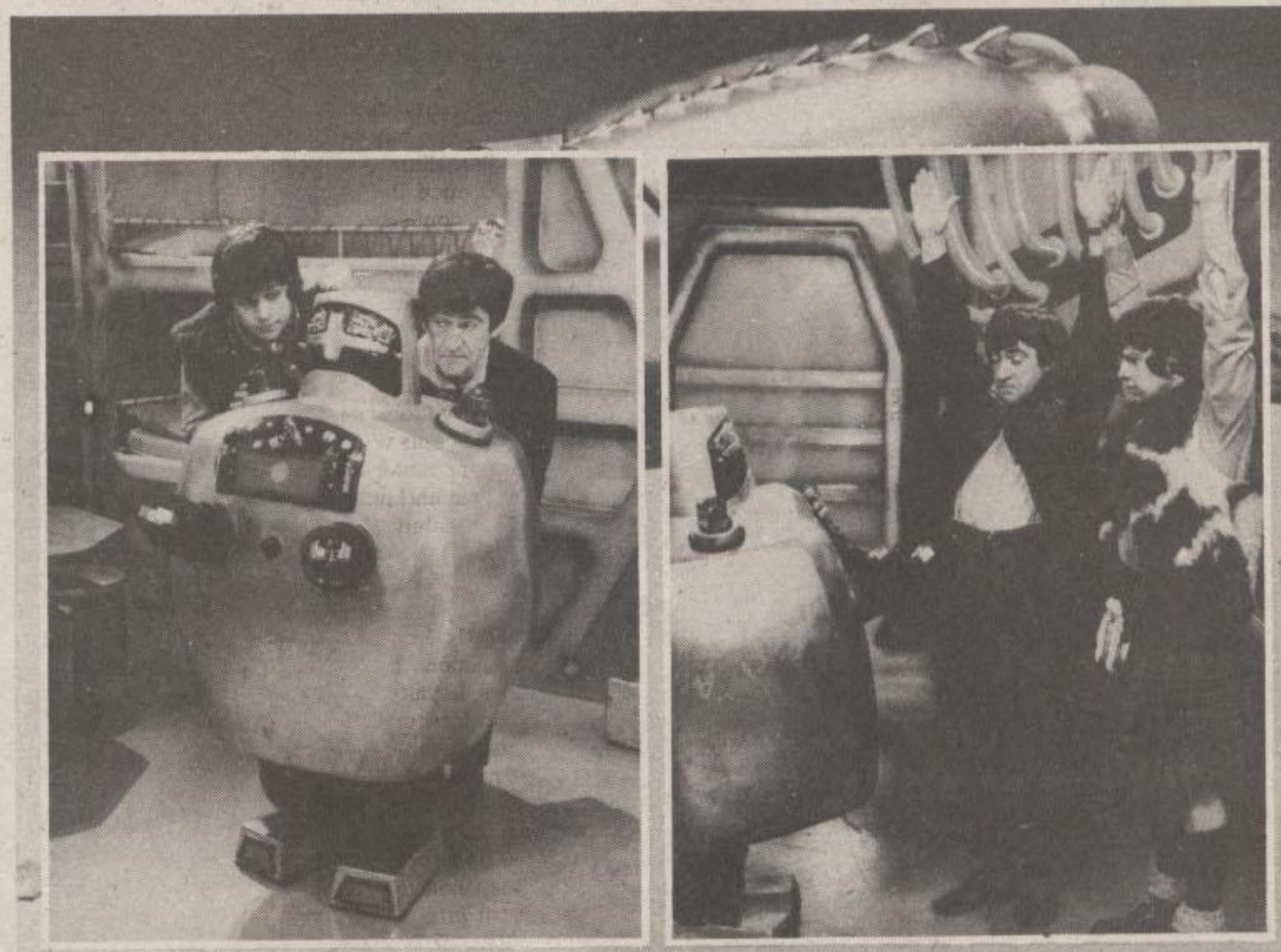
In the stores another Cybermat kills Rudkin as he checks the Bernalium stocks. Then quickly it finishes consuming what is left of the Bernalium. Before dying, Rudkin manages to spray the space rodent with the quick setting plastic, trapping it to the floor.

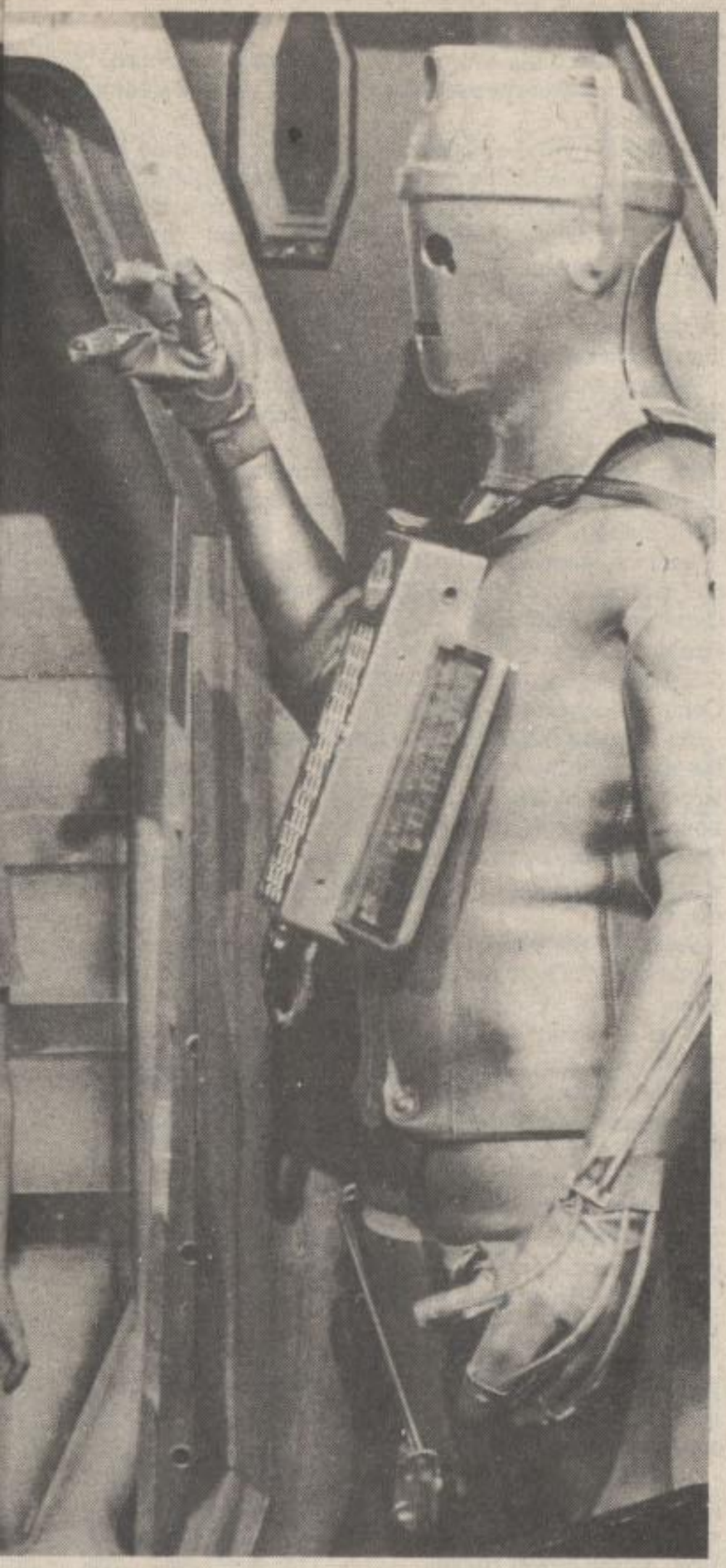
Later, in the sick bay, Zoe and the Doctor talk over events of the past few hours trying to find a common denominator. Zoe is intrigued by the Hyperoxide lump found by Rudkin's body. But as it is an indestructable substance they cannot cut it open to see what is inside. However, the Doctor suggests otherwise. Use the X-ray machine!

Bill Duggan has been blamed for the death of Rudkin and is under arrest until the next ferry to Earth. Leo Ryan complains to Tanya that with all this extra work they will not be seeing so much of each other.

Dr. Corwyn and Controller Bennett argue in his quarters. All the time Jarvis is becoming more and more paranoic, heading full speed towards a mental break-







down. Gemma tries to calm him down. All the trouble stems from the Silver Carrier and so Bennett sends Elton Laleham and Armand Vallance over to the rocket to investigate.

With the X-ray plates developed, Zoe views the mysterious object. A Cybermat! exclaims the Doctor. This means the Cybermen must be nearby. The rocket!

Laleham and Vallance space walk over to the Carrier. Once on board and through the air lock they are overpowered by the Cybermen and introduced to Cyber-Control.

EPISODE 4

In Bennett's cabin the Doctor tries to explain to Jarvis and Gemma exactly what Cybermen are.

While on the Silver Carrier one of the Cybermen climbs into the crate of Bernalium. Then Vallance and Lalham are instructed to carry the crate back to Station W3 where they will obey all further Cyber-instructions.

Bennett is on the brink of insanity now, as the Doctor insists that somehow the Cybermen will find a way to infiltrate the Wheel. Jarvis walks off in a mentally unstable state.

The survey party radio in for clearance to enter through the loading bay, explaining that they have found a crate of Bernalium. Overjoyed at something good happening for once, Bennett gives permission blindly.

Bill Duggan confirms that the Cybermat is what he found and nicknamed the 'space rat'. Zoe leaves to check on the impending meteorite storm while the Doctor has a nasty suspicion forming. He thinks that the Bernaliun was destroyed for other purposes than disarming the X-Ray Laser.

Laleham and Vallance bring the crate aboard.

In the Para-Psychology Library Zoe attempts to make a recording of events when Jamie walks in, interrupting. He has never encountered a tape recorder before.

Sean Flanagan and his engineers are hard at work on the Laser. Fortunately, it turns out that it is not as badly damaged as first thought. There is still six or seven hours work to do.

Dr. Corwyn examines an X-ray of the Doctor's skull and is slightly bewildered by it. He expertly avoids awkward questions by skilfully switching the subject back to Jarvis. Loyalty being a strong trait of Gemma's, she sticks up for her Controller. However, she has to admit that inexplicable situations are something Bennett just cannot handle. The Doctor is worried about Jarvis' reaction to something insoluable. Reluctantly Gemma agrees to consider taking command.

The Doctor gets up but is prevented from leaving as he is still under "house arrest". He protests, saying that Jarvis Bennett is not in full control of himself but Dr Corwyn will not be swayed.

Eventually, Bennett arrives at the sick bay while doing his rounds. He is in an obvious stupor luckily for the Doctor as he releases the prisoners.

In the Power room, Chang tells Duggan about the arrival of the crate of Bernalium. Immediately, Duggan tells him to go and fetch a few rods. With any luck the Laser could be operational very soon.

Chang eagerly opens the crate only to be confronted by the Cyberman. That is the last sight he sees. Vallance and Laleham put Chang's body into the waste incinerator.

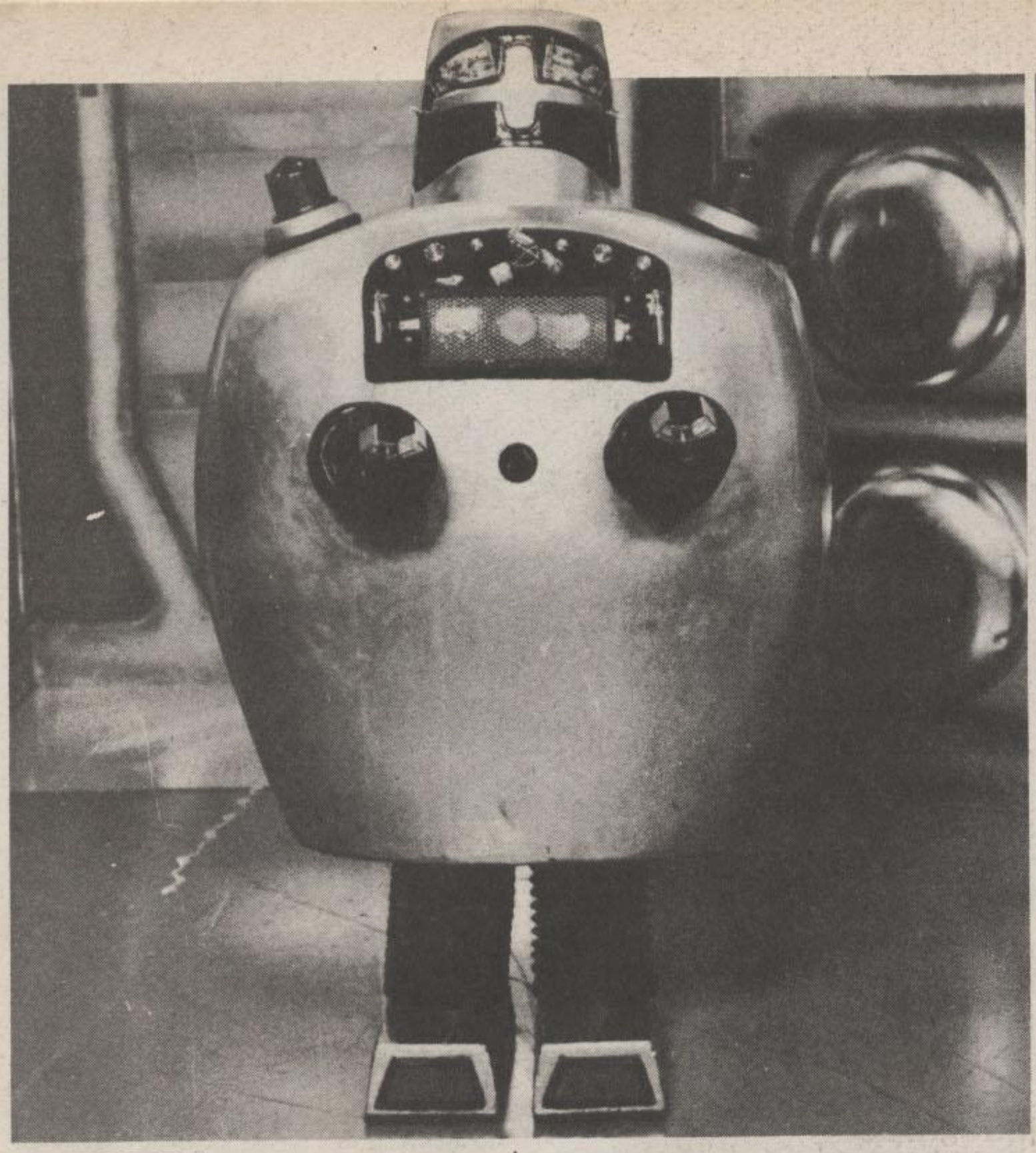
Tanya's instruments tell her that the incinerator has been used, and without authority. She is puzzled but Leo just tells her to put it in the Log and worry about it later.

Bill Duggan, fed up waiting for Chang to return, goes and fetches the rods himself. He meets Vallance and Laleham who are acting uncharacteristically. They keep insisting that the Laser be fixed, which seems obvious to Duggan. As he leaves with the Bernalium a Cyberman steps out instilling him with Cyber-Control. The Cyberman then gives Duggan new instructions, telling him to report to the Operations room.

A perturbed Zoe confides in Dr Corwyn that while working on her calculations she found a new element which indicated a critical state concerning the meteorites and their orbital path. She first reported this to Controller Bennett who amazingly ordered her to forget it. Gemma is not surprised. Zoe asks if he is ill. Then, changing the subject to herself complains that she functions more like a machine than a human. She has been taught facts and figures and logic for the past twelve years now, more natural emotions are coming forth and it worries her. Dr Corwyn is pleased. It means that Zoe has survived the Para-Psychic Unit school brainwashing techniques.

In the Operations room the Doctor is having a guided tour by Tanya and Leo. Jamie reminds the Doctor about the Mercury needed for the TARDIS Fluid Links. Zoe suddenly appears with some figures that puts the whole room in a tizzy. She explains to the Doctor about the meteorite storm collision course with the 'Wheel'. Happily, though, the X-Ray Laser should be functioning soon, thanks to the new supply of Bernalium rods from the Carrier. Hearing this the Doctor is horrified. He instantly realises what has happened and that the Cybermen have arrived. Gemma Corwyn explains about the Celensky Implant capsule. This gives off a signal when there is an adverse influence against the wearer. They check the circuit and discover that Duggan is affected. They all jump on him but he dies because of the interference. The Doctor issues instructions for everyone to be fitted with a metal plate and transister to the base of the neck. This will ward off the Cyber signals and at the same time alert the whole 'Wheel'. Then he and Jamie set off for the storage bay.

In the hold Jamie and the Doctor cautiously search for the crate. Spotting it in the corner they approach stealthily unaware of the Cyberman standing at the top of the stairs.



EPISODE 5

Slowly, the Cyberman descends the stairs. Jamie and the Doctor quickly hide behind a crate. When the Cyberman has gone the Doctor contacts Tanya advising her to seal all the air lock doors. He is then distracted by Jamie who has just spotted a Cybermat. Within seconds it is joined by another one. Immediately, the Doctor orders Tanya to transmit a variable audio frequency on the communications channel.

Enrico powers on the Doctor's request, jamming the Cybermats brain wave pattern detectors. Confused, the Cybermats hesitate long enough for the Doctor and Jamie to escape. Then, one Cybermat explodes.

Tanya notices yet another power drain on the console. Leo is suspicious and checks it out.

Down in the storage bay a Cyberman reports to Cyber-Control. It realises that because of the destruction of the Cybermat, somone on the Wheel has "special" knowledge.

Operations prepare for the meteorite strike in the vain hope that the X-Ray Laser will be repaired in time. Gemma Corwyn confronts Jarvis with a Cybermat but he denies its existence. The Doctor suggests that now it is imperative that Gemma take over but she is reluctant to do so. Also, Zoe is becoming more and more dissatisfied as she gradually realises how little, apart from her logic, she really knows.

Leo Ryan is having trouble as well. He is unable to raise anyone on the Wheel's communications.

Arriving in the Power House, Flanagan wants to answer the communicator but Vallance and Lalham have other ideas. A fight ensues with Flanagan only losing due to the intervention of the Cyberman. Once under Cyber-control, Flanagan reveals about the magnetic force field around the Operations room.

Zoe is now having to feed Jarvis like a baby, off a spoon, his mind now totally shot. On the screen the huge meteorite storm grows increasingly nearer. Suddenly, Flanagan comes through on the communicator telling Ryan that the Laser is fixed and ready for use. They eagerly run tests on the primary meteorite storm. It is a success!

One by one the meteorites explode in space.

Panic over, the Doctor propounds a theory of how the Cybermen deliberately deflected the meteorites to ensure the Wheel used the X-Ray Laser. The Cybermats having destroyed the Bernalium guaranteed that the crate on the Silver Carrier would be brought back, including its extra cargo. In conclusion, the Doctor maintains that this is not just an alien invasion of a space station but the first step towards the conquest of Earth for the plunder of its mineral wealth. In one of his evasive trances he asks Jamie for the Time Vector Generator. Jamie hasn't got it. It must still be aboard the Silver Carrier and the Doctor insists that the young lad goes to get it.

The Cyberman once more reports to Cyber-Control informing them of the neutron field barrier around the Operations room. One Cyberman and Flanagan are ordered to go and destroy the barrier.

Zoe and Jamie, meantime, have suited up and are shown to the air lock by Dr Corwyn.

When Leo Ryan discovers that the Doctor has sent Zoe and Jamie out into space, he tears the time traveller off a strip. The Doctor's feeble reply is that Zoe calculated the risk. Leo is not impressed and puts a bar on the Doctor's movements.

Before leaving, Jamie hands Gemma his gun. As soon as they had left, Gemma contacts the Doctor to tell him.

Leo misses this, as now he has his hands full trying to obliterate the second, larger swarm of meteorites.

Outside the Operations room the Cyberman and Flanagan place a capsule in the air supply vents. This will turn the air into pure Ozone. On her way back, Gamme Corwyn discovers the Cyberman and Flanagan and retraces her steps to the nearest communicator. As she warns the Doctor to switch to sectional air supply the Cyberman comes up behind her. Horrorstruck, the Doctor watches his friend die at the hands of the alien intruder.

In space Jamie and Zoe are half way through their space walk over to the Carrier. They look aghast, as suddenly hundreds of huge meteorites head straight towards them.

EPISODE 6

Using all their skill, Enrico and Leo manage to destroy most of the meteorites enabling Zoe and Jamie to reach the Carrier.

On Station W3, Leo rebukes the Doctor yet again for sending Jamie and Zoe out and is further enraged when the Doctor informs him of Gemma Corwyn's death. Added to this another meteorite storm is fast approaching. Amidst all this hubbub Jarvis Bennett slips out. It is not long before he is missed and they track him on the scanner. Trying to persuade him to come back they watch as he too is killed by the Cyberman.

Aboard the Silver Carrier, Jamie and Zoe get their breath back and begin the search for the Time Vector Generator.

Flanagan reports to Cyber-Control that the Operations room has switched to emergency air supply and that is unattainable.

Luckily, Jamie soon finds the Time Vector Generator and is about to leave when Zoe manages to tune in to the Cybermens frequency. They watch as Flanagan goes through the crew of the Wheel one by one. Eventually, the picture of the Doctor flickers up. Instantly, Cyber-Control recognises him. Enemy!

As Leo and the Doctor continue their argument over the nature of the invasion, on radar the approach of a large Cyber spaceship registers. Still not everyone has been fitted with the trans/plates as the supply of Transisters has run out. The only place that has any now is the Power Room. Someone will have to go and get them.

Aware of the impending threat to the Doctor, Zoe and Jamie hurry as best they can back to the Wheel to warn him.

The only way to the Power Room, undetected, is through the emergency air tunnels. Flanagan calls in claiming to have trapped a whole bunch of Cybermen. The way is clear to the Power House. Leo tells Flanagan the Doctor is coming for some spares. However, the Doctor does not believe Flanagan and has a plan.

Flanagan tells the Cybermen that the Doctor is coming. They in turn send him to the Operations room with orders to destroy the emergency air supply.

Zoe and Jamie find themselves once again enduring the hazardous space walk.

Inside the Power House the Doctor enters most ungainly manner, from the air duct. The first thing he does is to obtain a supply of Mercury then he sets about assembling some sort of apparatus.

Arriving back on the Wheel, Jamie and Zoe bump into Flanagan in the corridor. The waiting Cybermen conclude that the Doctor must have gone another way and head for the Power House.

Entering the Operations room, Flanagan is sent to the ground while a trans/plate is fitted. The Doctor suddenly comes over the communicator. He has got the spares. Overjoyed at seeing Jamie's safe return tells him he needs the Time Vector Generator in the Power House and that Jamie is to join him there. Signing off, the Doctor comments that he has company.

The Cybermen enter through the door and the Doctor activates his apparatus. One Cyberman drops to the floor, the other retreating threatening to return. Just then Flanagan and Jamie arrive. The Doctor immediately fits the Time Vector Generator to the X-Ray Laser. Flanagan and Jamie head for the loading bay to try and hold off the incoming Cybermen as best they can.

Leo is told to bring the Laser to bear on the Cyber-Ship.

In the loading bay Jamie and Flanagan battle to keep the doors shut.

The Doctor is at last ready.

Leo Ryan fires the X-Ray Laser and sends the Cyber spaceship into oblivion. The blast sending the remainder of the Cybermen drifting hopelessly into space.

While Tanya and Leo get things back to normal and begin their report, Zoe steals away, back to the Silver Carrier to say goodbye.

Jamie has a tough time explaining why she cannot come with him and the Doctor.

Inside the ship, the Doctor fills the Fluid Links with Mercury, calling out to Jamie. He even has some over. They are just about to dematerialise when the ever watchful Doctor spots Zoe hiding in his trunk. She wants to go with them. The Doctor explains that it is not all a bed of roses and using thought patterns projects a terrible scene showing a Dalek shooting down Kennedy in Waterfield's house.

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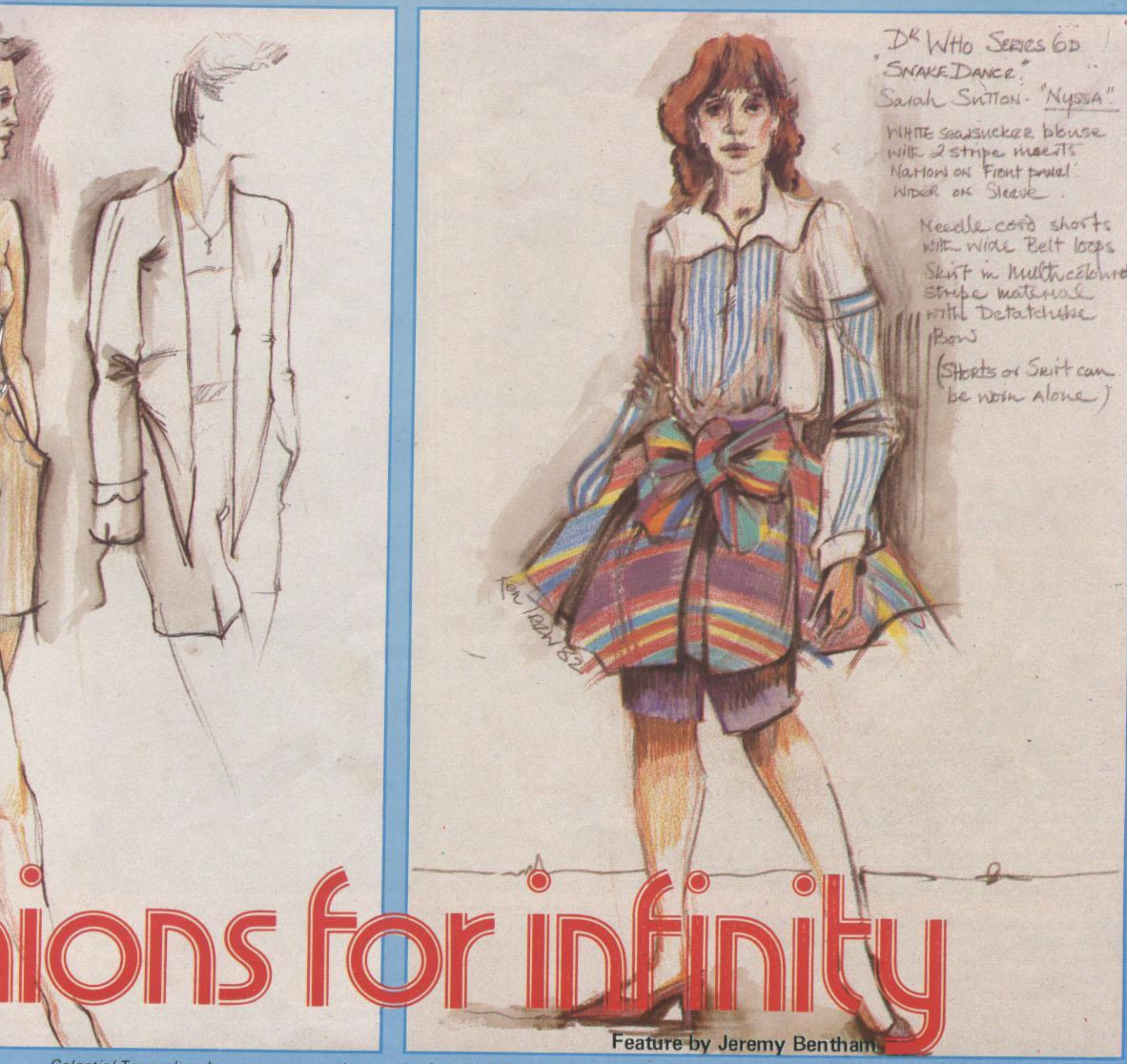
COCR 37

Top left: Louise Jameson as Leela, whose costume typified her primitive nature. Top right: The more civilised outfit of Lalla Ward's Romana. Above: Sarah Sutton and Matthew Waterhouse as Nyssa and Adric. Left: Janet Fielding in her air hostess outfit as Tegan. Above right: The original designs for the new costumes for Tegan and Nyssa in the forthcoming season.

Early May is probably not the time to see Amsterdam at its best. Although the city – one of the most frequented in Europe – still retains its picturesque blending of the old world with the new, the weather this time of year is inclined to be a little inclement, varying between patches of hazy sunshine and mild drizzle.

Certainly it was questionable that conditions were right for the unveiling of the world of the new costumes to be worn by the two female **Doctor Who** companions for next year's anniversary season.

It is difficult to pinpoint the moment in **Docotor Who's** long career when the girl companions became not just line feeds for the good Doctor but also spearheads for the latest fashions, indications would tend to point towards Jackie Lane's Dodo as the first of the trendy companions. For the final moments in *The Ark* and for the rest of *The*


Dr Who Series 6D
"Snake Dance"
Sarah Sutton - "Nyssa"
White seersucker blouse with 2 stripe inserts
Nations on Front panel
Wider on Sleeve
Needle cord shorts with wide Belt loops
Skirt in multicoloured stripe matching with Detatchable Bow
(Shorts or Skirt can be worn alone)
Ken Tam '82

ions for infinity

Feature by Jeremy Bentham

Celestial Toymaker she was seen sporting a garishly patterned T-shirt, a Bob Dylan cap and the kind of mini-skirt which gives judges nightmares. The era of "showing a lot of leg had arrived".

The remainder of the Sixties saw the golden age of the mini-skirt in **Doctor Who**, a period marked by the noticeable upswing in the adult audience for the series. Anneke Wills, with her vague resemblance to Marianne Faithfull wore clothes that were pure Carnaby Street and it did not take long for Deborah Watling's Victoria to discard her vast, hooped skirt in favour of more contemporary designs.

As for Wendy Padbury as Zoe Herriet, she is still remembered today for the infamous sequence in *The Invasion* where a ground based camera crew shot her climbing a rope ladder into a hovering UNIT helicopter.

The agent of actress Caroline John, who played Liz Shaw for the seventh season, recommended she submit a photograph of herself in a swimsuit when auditions for the part of Liz Shaw were announced by the BBC. Sure enough she got the part and became renowned as the last of the "leggy" actresses to feature in **Doctor Who** for quite some time.

The early Seventies saw the introduction of the mini-skirt and that was exactly how Katy Manning's Jo Grant debutted for the series in *Terror of the Autons*. Throughout her three seasons as the Doctor's assistant, Katy Manning wore a wide variety of outfits including a leather ensemble for *The Mind of Evil*, a white trouser suit for *The Sea Devils*, and rolled up jeans with boots for *Carnival of Monsters*. High fashion for **Doctor Who** was "in".

Elisabeth Sladen's Sarah Jane Smith continued this tradition although, if anything, her costumes became even more extravagent than those of her predecessor. She started off quite sensibly in *The Time Warrior* with a matching brown trouser suit but the trend was well in evidence by *Planet of the Spiders* where she was seen to sport a red, pirate-stripe three-piece affair. For her last **Doctor Who** appearance so much did her costume resemble that of *Andy Pandy* that a line specifically mentioning the fact was included in *The Hand of Fear's* camera script.

Leela, played by Louise Jameson, was the first **Doctor Who** girl to have a costume especially made to fit her image. Philip Hinchcliffe, then the producer, was very concious of the audience pulling power leggy companions possessed and after she was unveiled to the press in her leather skins for the first time the audience figures shot up. Although remembered mostly for her Sevateem costume and for the suede variation shown, the season after Louise ➤

Jameson was allowed two stories in which she appeared attired more period costumes; namely *Horror of Fang Rock* where she dressed as an Edwardian lady and *The Talons of Weng-Chiang* where celebrated **Henry VIII** Costume Designer John Bloomfield created for her a two-piece trouser suit with bottoms that tucked into stocking tops to give Leela a kind of elegant street urchin look.

Elegance was the key note for Mary Tamm's wardrobe. Tall with long dark hair and finely chiselled features she was the perfect vehicle for costume designers who favoured outfits with a refined and graceful look to them. Although she wore trousers for a few stories it was mostly her white, flowing Time Lord dress for which she is remembered. Perhaps the most stunning creation for her, though, was the long, blue velvet outfit worn, for *The Androids of Tara,* with sheened tabard and hat.

Lalla Ward, no stranger herself to high fashion modelling, has been, to date, the last of the what-will-she-wear-next companions. Each of her eleven television stories, plus the unscreened *Shada,* saw her in a different costume with the variety of designs reflecting the ease with which she could clothe herself to fit any occasion. The school-girl look for *City of Death* was preceeded, in *Destiny of the Daleks,* by a pink costume suspiciously akin to the Doctor's own garb, a small in-joke which had been the idea of costume designer June Hudson.

The uniform look was the brainchild of current producer John Nathan-Turner who, aside from the perennial considerations of the budget, felt the continuing of costumes from one series to another would help identify the characters better with the viewer. Adric (Matthew Waterhouse) was shown to be an Outler to the last emphasised by his Alzarian yellow costume pointedly marked by his wearing of the Outler's belt and his Star for Mathematical Excellence.

Janet Fielding's Tegan, on the other hand, was an air hostess from Earth and so to remind viewers that, for her first season at least she was desperate to return to her job at Heathrow Airport the familiar mauve uniform of Air Australia was always in evidence.

Nyssa, played by Sarah Sutton, began her **Doctor Who** career in a costume she coyly referred to as her "fairy outfit"; a royal tiara surmounting a maroon fur-lined jacket and a seemingly diaphanous skirt.

It was when Nyssa changed into a smart set of velvet trousers in *Castrovalva* that the letters began coming into the **Doctor Who** production office complaining at the "lack of leg" in the series. Smart the outfits may have been but they appeared to be very much out of favour with the majority of over sixteen male viewers.

Thus, with an ever open eye for pleasing most of the people most of the time John Nathan-Turner engaged senior BBC costume designer Ken Trew to come up with two new, and very summery looking costumes for Tegan and Nyssa to be ready in time for the recording of *Snakedance.*

The first anyone saw of the new outfits was on the set of *Snakedance* although as this would be the second story to go out in transmission order it was thought politic to defer any announcement to the press until the making of the season's opening serial *Arc of Infinity* whch also saw the series making its second excursion overseas for locations.

Despite the ominous nature of the weather there was little lack of enthusiasm from either the film crew, or from the stills photographer

from *Picture Power,* as they trained their lenses on the approaching figure of Peter Davison who was giving an able affirmative to the cliche question of "Can you ride tandem?"

The figure perched on the other side of the saddle might have puzzled British viewers at first. Surely the diminutive figure in the off-white, next-to-nothing costume with hair cropped to almost Servalan proportions could not be Janet Fielding?

However, as the cameras clicked away it was very rapidly apparent that not only was it Janet Fielding, it was Janet Fielding packing a wallop and all set to send **Doctor Who's** ratings soaring up alongside the temperatures of the male viewers watching.

In styling her new, raunchy look Ken Trew has opted to give her an off-white Broiderie Anglais corsalette worn over the front and done up with lacing at the back. The shorts – which are very short indeed – are designed in a second colour but edged with trim from the corsalette.

Mindful of occasions where Tegan might have to be seen in surroundings demanding more formal attire the outfit comes complete with a sharply cut off-white jacket using the same lacing trim as applied to the shorts.

Since *Arc of Infinity* opens the season some link of continuity has to be provided with the

Top row, left to right: Victoria (Deborah Watling), an unidentified stunt double, Zoe (Wendy Padbury), Romana (Mary Tamm), Leela (Louise Jameson). Bottom row, left to right: Liz Shaw (Caroline John), Jo Grant (Katy Manning), Sarah Jane Smith (Elisabeth Sladen), Romana II (Lalla Ward). Bottom: Tegan Jovanka (Janet Fielding).

old costumes and so Sarah Sutton appears in this story in her Traken attire. Shots of Sarah Sutton in her new garb were taken and distributed among the British newspapers and indeed the *Daily Mail* did print a still of her dressed in the outfit. But, with typical predilliction for journalistic license only a head and shoulders shot of her appeared.

Sarah Sutton's new outfit still reflects the aristocratic look of a Trakenite but thanks to the inclusion of beach-hut like arrangements of blue stripes the overall impression left is one of gaeity rather than sobriety.

The blouse itself is in white searsucker material inset with narrow stripes on the front panels and wider stripes on the sleeves. Still with an accent on shorts Sarah will be wearing a pair of purple cord pantaloons with wide belt loops and a very loud multi-coloured stripe skirt which is detachable. The principle design feature of this outfit is that the blouse may be worn with either the shorts or with the skirt or indeed with both.

EPISODE GUIDE

CASTROVALVA
Serial 5Z, 4 episodes

Episode One (January 4th)
The humidity increasing all the time, the temperature gets hotter as the swirling mist gets thicker. The TARDIS is becoming an unbearable hot-house as the sweating Tegan discards her jacket and joins Nyssa at the controls. On the screen; 'Event One: Hydrogen Inrush.' Slowly, what Nyssa already realises dawns on Tegan. They are heading for the start of creation and the mightiest explosion in history.

Episode Two (January 5th)
Returning from the cliff face, Nyssa begins pulling the shrubs and branches away from the Zero Cabinet, while Tegan is suspiciously examining the ground. She dips her finger into blood. Looking anxiously at Nyssa, a grave expression is returned as she has found the Zero Cabinet to be empty!

Episode Three (January 11th)
Stumbling to the window the confused Doctor gleans at the truth. Someone or something is manipulating Castrovalva, folding it in on itself. A space/time trap! Looking out of the window the two girls wonder at a perfect example of Recursive Occlusion. The whole world swirls before them, like a child's kaleidoscope.

Episode Four (January 12th)
Escaping the Master's ultimate trap, the Doctor insists on running back to the Ship. The clean air, as well as the excercise will do them good. Arriving by the TARDIS the Doctor stops sharply. The Ship is leaning over at an alarming angle. Tegan smiles sheepishly. Obviously the Doctor is far from pleased. However, as they board the Ship his stern expression breaks into a grin.

Tom Baker *(Doctor Who)*, Peter Davison *(Doctor Who)*, Janet Fielding *(Tegan)*, Sarah Sutton *(Nyssa)*, Matthew Waterhouse *(Adric)*, Dallas Cavell *(Head of Security)*, Anthony Ainley *(The Master)*, Frank Wylie *(Ruther)*, Michael Sheard *(Mergrave)*, Derek Waring *(Shardovan)*, Neil Toynay *(Portreeve)*, Souska John *(Child)*.
Directed by **Fiona Cumming**, Teleplay by **Christopher H. Bidmead**, Script Editor **Eric Saward**, Designed by **Janet Budden**, Incidental music by **Paddy Kingsland**, Produced by **John Nathan-Turner**.

FOUR TO DOOMSDAY
Serial 5W, 4 episodes

Episode One (January 18th)
While sitting for a meal with Bigon the Doctor, Tegan, Adric and Nyssa learn more about Monarch and his plans. They are interrupted as two people walk in. An expression of concern flows over Tegan's face as she realises that the new arrivals are dressed in the very same costumes she had sketched earlier. The two introduce themselves as Persuasion and Enlightenment!

Episode Two (January 19th)
To an amazed Doctor and friends, Bigon reveals that the only life forms aboard the spaceship are themselves and Monarch. Peeling back his chest he exposes himself as an android. Taking out one small circuit he holds it up and proclaims; "This is me, in here!"

Episode Three (January 25th)
A futile chase through the spaceship ends in the workshop area. Captured by the Chinese Mandarin the Doctor is forced to kneel. Guided by Persuasion a Greek soldier steps forward. At Persuasion's signal the Greek raises his sword high above his head. Nyssa and Adric watch, helplessly while Monarch watches with great interest.

Episode Four (January 26th)
With Monarch defeated there is a sort of organised chaos reigning throughout the spaceship. The Doctor bids Bigon farewell leaving the Earth emissaries to find a new home for themselves out amongst the stars. Inside the TARDIS the Doctor presides over his precious controls when suddenly, amongst the general chit-chat, Nyssa keels over collapsing on the floor.

Peter Davison *(as Doctor Who)*, Janet Fielding *(Tegan)*, Sarah Sutton *(Nyssa)*, Matthew Waterhouse *(Adric)*, Philip Locke *(Bigon)*, Stratford Johns *(Monarch)*, Annie Lambert *(Enlightenment)*, Paul Shelley *(Persuasion)*, Burt Kwouk *(Lin Fitu)*, Nadia Hamman *(Villagra)*, Illarrio Bisi Pedro *(Kurkutji)*.
Directed by **John Black**, Teleplay by **Terence Dudley**, Script Editor **Anthony Root**, Designed by **Tony Burrough**, Incidental music by **Roger Limb**, Produced by **John Nathan-Turner**.

KINDA
Serial 5Y, 4 episodes

Episode One (February 1st)
With Sanders gone off exploring, Hindle is left in charge. Anxious to find Tegan, the Doctor and Adric wish to leave. However, Hindle has other ideas. Catching them by the entrance the two Kinda prisoners join him. Todd orders the Kinda back but they ignore her. She in turn refuses to obey Hindle who then pulls a gun on the trio. "You forget. I now have the power of life and death over you!"

Episode Two (February 2nd)
Todd, Adric and the Doctor find themselves locked in the specimen cage with Panna's box. Hindle observed and speaks to them via a video link. He insists on knowing what is inside the box and with his usual threats of violence forces the Doctor to comply. As the Time Lord prises off the lid Todd lets out a scream of fear.

Episode Three (February 8th)
By way of explanation, Panna takes Todd and the Doctor out of the real world to observe events from a celestial view point. They see the passage of time for the Kinda, the Wheel of Life. As the clocks tick away, at 12.00 precisely, Panna's face fuses into a white mass as the words; 'it is the Mara that turns the wheel' float in the air. The Doctor and Todd find themselves back in reality. In the cave they discover that Panna is dead!

Episode Four (February 9th)
The Mara expelled, the Kinda are free to progress further than the previously restrictive Wheel of Life. With the parting phrase; "Paradise is too green for me." the Doctor bids farewell to Sanders, Hindle and Todd, as well as the Kinda. A fully recovered Nyssa awaits them at the Ship. Together again and all of sound mind the time travellers set off, destination, hopefully, Heathrow Airport 1982.

Peter Davison *(as Doctor Who)*, Janet Fielding *(Tegan)*, Sarah Sutton *(Nyssa)*, Mathew Waterhouse *(Adric)*, Richard Todd *(Sanders)*, Simon Rouse *(Hindle)*, Nerys Hughes *(Todd)*, Roger Milner *(Anicca)*, Anna Wing *(Anatta)*, Jeffrey Stewart *(Dukkha)*, Adrian Mills *(Aris)*, Mary Morris *(Panna)*, Sarah Prince *(Karuna)*, Lee Cornes *(Trickster)*.
Directed by **Peter Grimwade**, Teleplay by **Christopher Bailey**, Script Editor **Eric Saward**, Designed by **Malcolm Thornton**, Incidental music by **Peter Howell**, Produced by **John Nathan-Turner**.

THE VISITATION
Serial 5X, 4 episodes

Episode One (February 15th)
Richard Mace and Tegan's parience are rewarded as the huge Manor door creaks open. Mace, profuse with humble apologies for their intrusion, is relieved when he sees Nyssa standing there. Guiding them inside she leads them to the staircase where the Doctor is waiting for them. As they look down there is no Doctor, only a brick wall stares blankly up at them.

Episode Two (February 16th)
About to return to the TARDIS, a dozen villagers burst into the barn, overpowering Richard Mace and the Doctor, forcing them to their knees. Accusing the two friends of being plague carriers, the chorus of 'execute them' echoes in their ears. Hands grip the Doctor's head as a scythe hovers above his bare neck.

Episode Three (February 22nd)
As the Terileptil lumbers out of the cell he warns the Doctor not to interfere with the cage full of plague infested rats. If he does then his two friends have but one thought, to kill him. The alien gone, the Doctor takes one last desperate chance. He pleads with Tegan to cover the cage. After what seems an age, Tegan reacts to the Doctor's words. He watches fearfully, for instead of covering the cage, Tegan begins to unfasten the latch.

Episode Four (February 23rd)
As the fire gains hold the people of London begin to converge around the Millers with water and blankets. Giving Richard Mace the stolen Terileptil printed circuit as a keepsake he shakes hands and boards the Ship. Mace watches in amazement as the TARDIS disappears before him. The road sign 'Pudding Lane' glowing through the translucence of the departing Time Vessel.

Peter Davison *(as Doctor Who)*, Janet Fielding (Tegan), Sarah Sutton *(Nyssa)*, Matthew Waterhouse *(Adric)*, John Savident *(Squire John)*, Anthony Calf *(Charles)*, John Baker *(Ralph)*, Valerie Fyfer *(Elizabeth)*, Peter van Dissel *(Android)*, Richard Hampton *(Villager)*, Mlchael Robbins *(Richard Mace)*, James Charlton *(Miller)*, Neil West *(Poacher)*, Michael Melia *(Terileptil leader)*, Eric Dodson *(Headman)*.
Directed by **Peter Moffat**, Teleplay by **Eric Saward**, Script Editor **Anthony Root**, Designed by **Ken Starkey**, Incidental music by **Paddy Kingsland**, Produced by **John Nathan-Turner**.

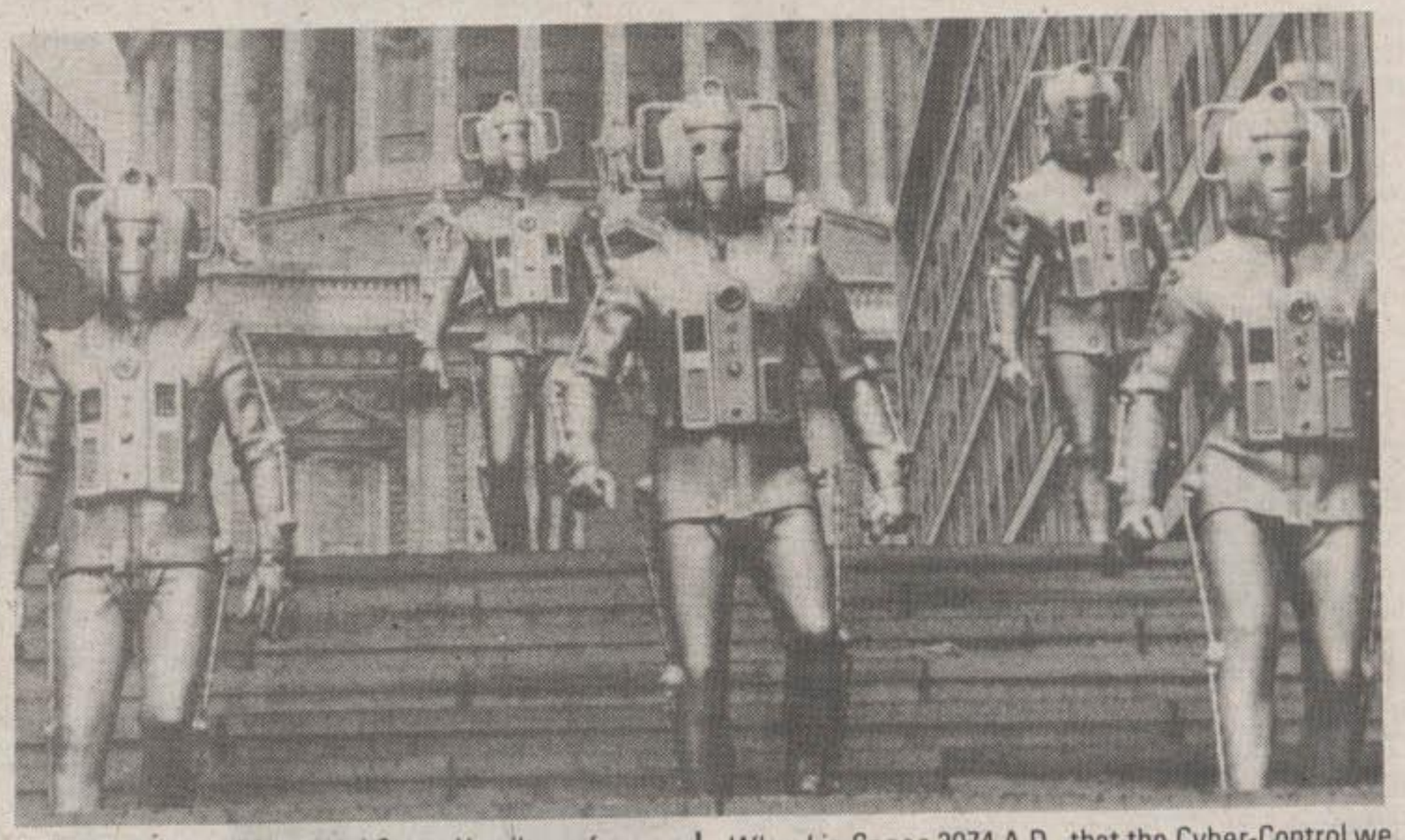
BLACK ORCHID
Serial 6A, 2 episodes

Episode One (March 1st)
Ann Talbot and the Harlequin suited figure waltz around the balcony happily with everyone else. The Harlequin then guides Ann up the steps and through the doors. They dance into the main hall to the base of the stairs where, stopping, the masked figure stares strangely down at Ann. She becomes frightened and tries to leave. Imposing himself upon her, Ann feints, collapsing on the floor. A gloved hand slowly reaches for her bare neck.

Episode Two (March 2nd)
Firmly immeshed in the Cranleigh's affairs the time travellers accept further hospitality and stay for the funeral of George Cranleigh. With this sad event over, the Doctor decides that it is time to leave and not overstay their welcome. Or answer awkward questions about the TARDIS. Sorry to see them go, Lady Cranleigh gives the Doctor a farewell gift. A book entitled, 'Black Orchid'. Discreetly, the TARDIS dematerialises from the front lawn.

Peter Davison *(as Doctor Who)*, Janet Fielding *(Tegan)*, Sarah Sutton *(Nyssa)*, Matthew Waterhouse *(Adric)*, Michael Cochrane *(Lord Cranleigh)*, Barbara Murray *(Lady Cranleigh)*, Moray Watson *(Sir Robert Muir)*, Gareth Milne *(The Unknown)*, Ahmed Khalil *(Latoni)*, Timothy Black *(Tanner)*, Brian Hawksley *(Brewster)*, Ivor Salter *(Sgt. Markham)*, Andrew Tourell *(Cst. Cummings)*.
Directed by **Ron Jones**, Teleplay by **Terence Dudley**, Script Editor **Eric Saward**, Designed by **Tony Burrough**, Incidental music by **Roger Limb**, Produced by **John Nathan-Turner**.

MATRIX DATA BANK



Before we start this issue of *Matrix Data Bank* and before we are inundated with letters, we would like to point out that due to circumstances beyond our control, the article concerning the construction of *Bessie* and the *Whomobile* will be in issue 75, not this one.

Right. Many thanks for the terrific Christmas cards, as well as the letters you have sent in. All were gratefully received. And now down to business. From Steve Brackley of Bognor Regis; he asks that on the cover of some *Doctor Who Monthlys* and in the *Doctor Who Radio Times Special,* colour photographs have been published of the first two Doctors. As colour did not arrive until the '70s with Pertwee, are the photos genuine colour or "doctored" black and whites?: They are actual colour transparencies taken at the time, Steve. When in the studio, filming on set a BBC photographer is present to take both black and white stills as well as colour shots. These pictures are used primarily as publicity stills for the newspapers to advertise the programme and the colour for more lavish articles, normally found in various magazines. Unfortunately, a with some episodes, a lot of transparencies have mysteriously vanished from the Photo Library. A great shame.

Grant Thompson of Perthshire, apart from complaining about the ever increasing price of the Target books (an unfortunate fact of life) would like to know how many different Sonic Screwdrivers there have been? Over the years there appear to have been several: As you know, Grant, the Sonic Screwdriver is a multi-purpose instrument and as so, has many varied parts. For different uses it has to be adjusted to suit, as one would a boy scout's pocket knife. Instances of this were seen in *The Sea Devils* and *Pyramids of Mars,* for example.

Colin Pearce of Avon and Steve Hamilton of Hertfordshire have asked virtually the same question about Cybermen. If Mondas did not reach our Solar System until the late 1980s, why did the Cybermen invade in the late 1960s? Did the Cybermen originally come from Mondas or Telos, as *Doctor Who Weekly 2* and *Doctor Who Monthly 55* contradict one another? First of all then, the Cyber Invasion took place around 1975, not late '60s. If you were to invade another planet or even a country, would you not send an advance party first? As the Tobias Vaughn affair was kept under wraps most people have never even heard of U.N.I.T., let alone Cybermen. In *Earthshock* the Cyberleader said to the Doctor; "So we meet again." The most plausible explanation for this would be, considering the dates; *Earthshock* 2500 A.D. and the *Wheel in Space* 2074 A.D., that the Cyber-Control we heard in *Wheel* eventually became a Cyberleader.

From our overseas following, Howard T. Forbes of Ohio has a couple of questions. 1) Was William Hartnell's Doctor the first incarnation of the Doctor or just the first one covered by the series? How could he live for 700 years in one incarnation?: Yes, the William Hartnell incarnation was the first Doctor. As was stated at the time of the first rejuvenation, Time Lords live until about 1000 years old. The Hartnell Doctor was in the region of 900 years of age when rejuvenating into the Troughton Doctor of about 750 years. Do not get rejuvenation confused with regeneration as were the Pertwee/Baker/Davison incarnations. 2) If the TARDIS' Chameleon circuit was functioned properly, could the Doctor drive the TARDIS like a car if it materialised as one? Yes he could. Remember *Colony in Space* where the Master's TARDIS was disguised as the Ajudicator's spaceship which he flew onto the Colony's launch pad. 3) In *Genesis of the Daleks* the Daleks had vertical slats. Shouldn't they have had the horizontal bands as in *The Dead Planet*? This is just one of the many Dalek anomaly questions that we receive week after week. In order to quell this problem a Dalek chronological history is at this very moment being prepared and will appear in a future issue of *Doctor Who Monthly.* So bear with us for a while.

Paul Edwards of Victoria, Australia, wants to know if the Doctor actually saw the Macra's claw at the end of *Moonbase 4,* as apparently we have confused him with our Episode Guide and Archives of said story in Issue 67. The simple answer is, both. *Moonbase 4* ended with the claw swaying to and fro in the gloom on the scanner and like all *Doctor* serials we get a thirty second or so reprise at the beginning of the next story, in this case the *Macra Terror.* Good story, wasn't it?

Finally, from our own shores Alastair James of Trowbridge asks, in *Claws of Axos* part 4, after the Doctor and the Master had left in the TARDIS to place Axos in a time loop, during the battle in the Nuton Complex between the Axon monsters and the Unit soldiers, the TARDIS made a brief re-appearance. Was this to enhance the concept of a Time-Loop or was it a BBC technical error? Good question!

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Fellow Travellers

Throughout his travelling the Doctor has acquired, either by design or by chance, a number of companions and friends. Some have been brief passengers, as he has helped solve their particular problems, whereas others he has met and have become travelling companions.

In this new series of articles we will delve into the background character of these fellow travellers and in the final chapter, a quick look at the "passengers".

Apart from the Doctor's Granddaughter, who journeyed for an unspecified amount of time, all the other's travels ranged from one trip to as many as twenty three. This last marathon traveller was a certain Highland Piper called James Robert McCrimmon or 'Jamie' as he prefered to be known. The Doctor rescued him from the Redcoats of 1746 A.D. at Culloden Moor, and from that day on Jamie became a loyal and close friend of the Doctor, even though some of the time he was completely mystified and disconcerted about the things that were happening around him. In fact during the Doctor's first 'rejuvenation' period, Jamie was with him most of the time until they were caught by the Time Lords. It was then that Jamie was sent back home to his own time, a sad moment for both himself and the Doctor.

SUSAN FOREMAN

Susan is the Doctor's Granddaughter and is capable of telepathic communication with him. Her surname 'Foreman' was adopted for use on Earth in 1963 A.D. and although it is not certain exactly how long she travelled with him, it is known that they spent at least five months at Totters Lane before being discovered by Ian and Barbara. Susan's erratic behaviour, her apparent ignorance in some subjects while she excelled in others, was the cause of her teachers' interference and their subsequent abduction.

It was on Earth in 2166 A.D. that Susan, after helping defeat the Daleks, decided to leave the TARDIS and her Grandfather, to stay behind and marry David Campbell whom she met during the struggles. The Doctor, although instrumental in her staying behind, was nonetheless very sad to lose her.

IAN CHESTERTON

Ian was the science teacher at Susan's school. It was after some rather disturbing exercise work about the problems of calculating the distances between the stars relative to the Earth and a conversation with the history teacher, that he decided to have a word with Susan's guardian. This led to the eventful meeting at the junk yard in Totters Lane.

He was about thirty and although outwardly content, deep down he felt rather

fed up. He had just been turned down for a position at the University as a lecturer and when Barbara Wright asked him to accompany her to follow Susan home, he was glad to oblige, to take his mind off things. Even though he would never admit it, he enjoyed every minute of his adventures through space and time, where he even managed to become a Knight of the Realm, before parting company with the Doctor.

BARBARA WRIGHT

In her late twenties, a quiet deceptive person, attractive yet with strong character, Barbara Wright was the History teacher. After speaking to Ian and already having discovered Susan's address to be a junk yard, she persuaded Ian to accompany her in paying Susan's Grandfather a visit.

Unlike Ian she was quite happy teaching at the school, so when suddenly plucked out of her cosy world and thrust into the Doctor's precarious life, she showed great courage in keeping her composure. Having accepted her new environment she soon settled down to taking full advantage of the various opportunities presented to her by this strange enigmatic Doctor and his granddaughter. In fact it was her presence that kept Ian and the Doctor from coming to blows on several occasions over their incessant bickering and squabbling. However, there was one incident where she and the Doctor fell out after he had accused Ian and Barbara of sabotage to his Ship. It was quite some time before she forgave him.

Barbara was glad when the time came for her to return home, yet at the same time she felt sad to leave the Doctor, especially after all they had been through; but at the same time she also knew that no matter what the future might hold in store for her, she would never forget those exciting and memorable two years that they shared together.

VICKI

Vicki, a Space Hostess on board an inter-planetary liner, was the sole survivor of a brutal massacre on the planet Dido. In her late 'teens, of small stature, Vicki had a great enthusiasm for life and helped to uncover the person responsible for the killings, Captain Bennett.

As her mother had died while she was young and her father murdered on Dido, Vicki was now alone. After a quick consultation, Ian, Barbara and the Doctor invited her to join them on their travels. She readily agreed and shared several adventures with the TARDIS crew before meeting a certain Trojan soldier called Troilus, whom she chose to stay with to begin a new life.

KATARINA

Katarina, a young Trojan girl only seventeen years of age, was the handmaiden to Cassandra in the city of Troy. Here Vicki left the Doctor and it was when she sent Katarina to fetch Steven, who had been wounded in battle, and help him into the Doctor's 'Temple' that Odysseus the Greek arrived to claim the Ship as part of his share of the spoils of war! The Doctor told the Lord Odysseus in no uncertain terms exactly what he thought of him and then promptly boarded the TARDIS and dematerialised, with Katarina still tending Steven's wounds.

Her first and last trip took her to the planet Kembel at the time of the Great Dalek Invasion. They escaped from Kembel in 'Mavic Chen's' spaceship only to be forced down on to the penal planet, Desperus. Taking off from this violent place Katarina found herself trapped in the airlock with one of the inmates of that planet. Sadly the Doctor never knew whether or not she meant to push the outer button and sacrifice herself, perhaps to save millions.

Katarina was the first of the Doctor's companions to die as a direct result of his interference in the affairs of others. He was extremely upset by the accident and afterwards uttered a few words to himself: "Oh, I shall always remember her as one of the daughters of the Gods."

SARA KINGDOM

Sara was a leading Space Security Agent for Earth in the Forty-First Century. A tall, beautiful woman with green eyes and long auburn hair, Sara was dedicated to her job and carried it out with remarkable efficiency. After a briefing by her leader, Mavic Chen, she believed the Doctor to be a desperate criminal and it was not until she had killed her own brother, Bret Vyon, been transported to the planet Myra and seen the Dakeks, that she finally believed the truth about what was happening.

STEVEN TAYLOR

An Earth pilot of 'Space Red Flight Fifty', Steven had crashed on Mechanus. His spaceship had been virtually destroyed and for two years he struggled, unsuccessfully, to discover the code that would free him from his captors, the Mechanoid robots. It was not until the Doctor and his party arrived that with their combined efforts did they all manage to escape from the Mechanoid city. Steven, now separated and alone, stumbled through the jungle into an empty but open TARDIS, collapsing on a bed as consciousness left him. Meanwhile, Ian and Barbara were returned to their own time by means of the abandoned Dalek creaft and Vicki and the Doctor took off in the TARDIS. It was some time before they discovered Steven on board.

At first he was sceptical about the TARDIS being a time machine but it did not take long to convince him of the truth. He had many exciting trips with the Doctor and was finally chosen to become the new leader of a race of people recently retrieved from an advanced cannibalism by the Doctor.

Due to her training which went completely against the grain of the Doctor's philosophy, she never really got on with the Doctor as well as the others had and did. This caused several incidents between herself, Steven and the Doctor in the relatively short period they were together.

After some dangerous but exciting trips in the Ship, Sara found herself back on Kembel in her own time. There she helped the Doctor destroy the Daleks with their own weapon, the Time Destructor. Tragically she was caught in its interstitial influence which caused her to prematurely die of old age. The Doctor, although deeply grieved by her death, did not feel responsible as it was highly likely that she would have still perished even if she had not participated in the events of that fateful planet.

DOROTHEA CHAPLET

Dorothea prefered to be known as "Dodo". She was an orphan who lived with an Aunt and while coming home from school one day she inadvertantly encountered the doctor. Walking alongside Wimbledon Common she witnessed a road accident where a small boy was knocked down. Seeing the TARDIS she, understandably, mistook it for a genuine Police Box, whereupon there was much confusion and she was promptly whisked away into time and space as two policemen approached the craft. Dodo was then introduced to Steven who was amazed to discover that she had the same surname as a French girl he had only just recently met in a past time period. The physical similarity between the two girls – petite, dark hair, brown eyes and a forceful personality – was remarkable and it seemed vaguely possible that they could be related.

On her travels with the Doctor she met, amongst others, the Celestial Toymaker and the famous Earp brothers of the Wild West. It was in London 1966 A.D., after defeating the powerful computer 'WOTAN', that she elected to stay behind and resume normal life, bidding the surprised Doctor a fond farewell.

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THE NEW SEASON

mawdryn undead

For once the trio of time travellers are relaxed and happy. The Tardis is functioning perfectly. Or is it? The Doctor comes to realise that the Ship's instruments are jammed. Although not in immediate danger, an investigation is rapidly called for.

He materialises the TARDIS on what appears to be deserted space-ship. forgetting the problems of the TARDIS for a moment, they decide to check out this "Marie Celeste" of space and discover that they are very near to the planet Earth. What is more fascinating is that they also find that Tegan's home planet is the source of the signal that is affecting the TARDIS.

The Doctor has no choice but to investigate. Fortunately, on board the spaceship is a Trans-Mat Capsule that is in full working order. Deciding that prudence is the order of the day the Doctor informs the girls that he will use the Trans-Mat Capsule himself, after he has taken Tegan and Nyssa back to the TARDIS.

There he sets the TARDIS co-ordinates to coincide with his own settings in the Trans-Mat Capsule for Earth. The idea being that the girls can follow him to Earth in the comparitive safety of the TARDIS.

True to form with the Doctor's life-style, "Murphy's Law" comes into full effect and things go badly wrong. Instead of materialising on Earth in the year 1983 A.D., where the Doctor is, the TARDIS takes Tegan and Nyssa back in time to the year 1977 A.D.

This separation in time of the Doctor and is friends, as well as the malfunction of the TARDIS, is bad enough. However, they are only part of his worries. For unbeknown to him, his sworn enemy, the Black Guardian has recruited a young man, by the name of Turlough, to assassinate the Doctor. Turlough, as will be discovered, is not a native of Earth. Not Human! His reward for killing the Time Lord is a safe passage back to his home planet.

So as the plot unfolds we find that in order to hide his true identity, Turlough has enrolled at a private boarding school. By pure chance one of the tutors there is none other than the, retired, Brigadier Lethbridge Stewart.

The Doctor has trouble a plenty in this story as well as meeting an old friend again.

Written by Peter Grimwade, Director of *Full Circle* and author of *Time Flight, Mawdryn Undead* seems to have all the ingredients of a classic tale. The Director of this story is also a *Doctor Who* regular, Peter Moffatt. Another familiar face to the show, making an appearence as Mawdryn himself, is David Collings. You may remember his as 'Poul' in the *Robots of Death*.

Two character ressurected by their respective actors are firstly; Valentine Dyall who plays the Black Guardian. He was last seen casting terrible aspersions at the Doctor at the end of the *Armaggedon Factor*. And secondly; a great favourite, Nicholas Courtney, will play the role, yet again, of the famous Brigadier Lethbridge Stewart.

terminus

All is well until a fail-safe mechanism activates and causes the TARDIS to attach itself to a nearby Space Liner. The reason for this accident is unknown. It might be a technical fault but there again it might not. At the back of his mind the Doctor has an inkling of sabotage.

With the two space vessels fused together events begin to take place rather rapidly. Against her will, Nyssa is forced to leave the TARDIS and board the Space Liner. Nyssa, normally calm and collected, is much troubled by the atmosphere on board and it is not long before she becomes distinctly frightened. Help is at hand, though, as the Doctor sets off in pursuit of his ward.

While all this is taking place another spaceship closes in on the other two vessels and docks, undetected. On board this new arrival are Kari and Olvir. They are space pirates! With guns at the ready they too board the Space Liner in search of treasure. But they are to be disappointed for it seems that the whole Liner is deserted.

With the non-return of the Doctor and Nyssa,

As the Doctor searches through the Space

a worried Tegan persuades Turlough that they should investigate and try to find their two friends. Setting off they have about as much luck in their quest as Kari and Olvir and are soon lost within the labrynth of corridors and walkways.

Liner, which is obviously travelling on automatic guidance, he gets a distinct impression that the vessel is used to transport people somewhere, but one way. Possibly it could be a penal Ship or some kind of evacuation transport from some disaster or other. One fact is certain, though. According to the Liner's instumentation wherever this ship terminates, it is certainly the at the centre of things!

After what seems an age the Doctor finally manages to locate Nyssa only to be captured moments later by Kari and Olvir.

Turlough and Tegan move deeper and deeper into the Space Liner towards something far more sinister than the space pirates.

Reputed to be not for the squeamish, this story is written by Steve Gallgher, the author of the marvelous story *Warriors Gate*. The Director, this time, is Mary Ridge, reknown for her excellent work on *Blake's 7* and curiously enough, she also directed the *Blake's 7* story, *Terminal*.

The regular cast are joined by the extremely attractive and bubbly actress, Liza Goddard, who plays Kari. While Dominic Guard, of The Go-Between fame, plays Olvir.

With such a strong cast and Production team, as well as the excellent author, how can this story fail to top this year's season poll?

JACKIE LANE

JACKIE LANE, THOUGH ONLY PLAYING THE COMPANION OF THE FIRST DOCTOR THROUGH A MERE FIVE ADVENTURES FROM THE ARK TO THE WAR MACHINES, IS STILL TODAY ONE OF THE BEST REMEMBERED OF THE EARLY COMPANIONS.

"And don't you think she looks like my Granddaughter Susan?" A quote by William Hartnell at the end of *Bell of Doom,* the last episode in the story *St Barthomomews Massacre,* February 26th 1966 which introduced Jackie Lane alias Dodo Chaplette to *Doctor Who.* It is true that Jackie Lane and Carole Ann Ford were very similar in appearance but there was a much deeper significance behind that line. In the summer of 1963, Verity Lambert was searching around to cast the part of Susan Foreman. John Wiles, an associate of Lambert (later to take over as producer of *Doctor Who*), suggested Jackie Lane to play the part of a schoolgirl, previously having worked with her in such a role at the Library Theatre in a play he wrote called *Never Had it so Good.* Verity went to see Jackie, who was then acting in *Compact,* and subsequently offered her the role of Susan. At the time Jackie did not want to be tied down to a twelve month contract and so declined the offer!

Born in Manchester, Jackie started her acting career in the Library Theatre in Manchester as a student. She remained there for nearly four years. firstly as a student, doing everything from odd jobs to acting and then progressed to an Assistant Stage Manager to actress. During her stay there, which she enjoyed very much, she played many various roles from children to old women. Although it was not a drama school the standards attained were very high, giving valuable experience.

One slight problem of the day was that the Actors Union, Equity did not allow two actors of actresses to have the same name (a ruling that still applies to date). In America the actress Jocelyn Lane was working under the name of Jackie, so our Jackie had to change her name to Jackie Lenya. Fortunately, by the time the *Doctor Who* part came along the two girls had reverted to their correct names respectively.

Leaving Manchester, Jackie moved to London and very quickly landed a T.V. part in a school production *The Caucasian Circle.* Around the same time she had a short spell at the Golders Green Empire in the *Reluctant Debutante.* From there she went to the famous *Street* (*Coronation Street*) then returned to London to appear in the B.B.C. production *Compact.* Coincidently, having declined the offer of Susan Foreman, work bacame scarce for about a year. However, parts were forthcoming eventualiy from Granada T.V.'s series *The Villains* and as an understudy at the Garrick Theatre in *Who's Afraid of Virginia Woolf.* By this time John Wiles had taken over from Verity and when looking for someone to play Dodo, remembered Jackie. The rest is history.

Delighted at having been given the part in November 1965. Jackie did not actually start work on the series until January 1966. *Doctor Who* was probably the most difficult programme to have worked on because of the technicalities, but it was also the most fun. The first full story she worked on was *The Ark* and during this adventure Jackie settled into the part. Unlike some subsequent assistants, the role of Dodo was not a reflection of Jackie herself but a definitive character laid down by John Wiles. The Monoids were the only 'monsters' that Jackie had to work with and in a way she was glad. Firstly, good 'monsters' always upstage the actors. People tend to watch them forgetting about the actors. Secondly, when speaking to a rubber mask or piece of wood there is no reaction which is important when acting. To make a show plausable for the audience one has to believe in the 'monsters' oneself, which is difficult when the man lumbering around inside the monster suit is some one you know well and probably been having dinner with an hour previously.

Jackie's next story was her personal favourite *The Celestial Toymaker.* A unique story and even today there has not been anything quite like it. It was also the hardest to make in the confines of the studio. One example was on the *Dancing floor* when Steven and Dodo finally managed to dance their way to the 'phone box', space was so cramped that Peter Purves had to literally lift Jackie off her feet and jump into the Police Box with her. As well as Peter and Bill the cast were joined by that marvellous actor Michael Gough as the Toymaker (who recently apeared in *Arc of Infinity*) and Peter Stephens who played several roles, notable though as *Cyril.* Cambell Singer and Carmen Silvera were also wonderful to work with in their

various roles. *The Musical Chair Game* also presented problems in as much that the dolls were bigger than Jackie and very difficult to carry. In those days refilming something was relatively more costly than today. All in all, the *Celestial Toyroom* was a very peculiar but clever tale that has stood the test of time and is probably one of the most revered *Doctor Who* stories to date.

Strangely, the following story for Jackie *The Gunslingers* was in direct contrast to *Celestial Toyroom,* being infamous as the *Doctor Who* story with the lowest ratings. When starting out a challenge was issued; "who said the B.B.C. can't make westerns". Jackie enjoyed making *The Gunslingers* and especially working with Laurence Payne (Johnny Ringo). Again, it was great fun to do and director Rex Tucker was quite pleased with the result. However, again working conditions were cramped, even at the Ealing Studios, and Jackie feels it was probably lack of atmosphere that let the programme down. People are used to seeing American Westerns i.e. locations, wide open spaces, lots of extras in the streets. This was missing in *Gunslingers* as it was obviously not practical. At the end of episode 1 we had Dodo playing the piano with Steven singing. These two roles were reversed from the script as unfortunately singing is not a forté of Jackie Lane. She feels slightly guilty retrospectively at having saddled Peter Purves with the task.

The regular cast of Jackie Lane, William Hartnell and Peter Purves all got on extremely well together with a marvellous working relationship. Jackie, while working with him, found William Hartnell a very generous but lonely man. Often he would take her and Peter out to dinner after rehearsals of filming. Because of the continuous turn over in those days it was a Monday to Friday job and Bill had to stay in digs all week only returning home to Kent at the weekends. This is what he found lonely but being a true professional persevered, as did his wife Heather. Despite rumours to the contrary Jackie did not find that Bill was any more argumentative or irritible than any other actor she had worked with. In fact he was little shy and loved the►

role of *Doctor Who* which he took very seriously as it brought him out of himself. He probably gained as much pleasure from the part as he gave (and still gives) to millions of others. Having said that, he did not suffer fools gladly and took a dim view of practical jokes on set, unlike some of his contemporaries. One of the endearing attributes that he had, which Jackie Lane remembers, was that although he would sometimes forget part or all of his lines, he had a marvellous ability to ad-lib. Which providing it didn't change the plot of the story was left in making the whole thing more believable. Unlike today where it is so clinical to the point of being unnatural. People do not go through life without fumbling and stuttering, often not saying what they intended.

With Innes Lloyd taking over from producer John Wiles changes were inevitable, as each producer has his own ideas on how the show should progress. The first of these was seen in *The Savages* where Peter Purves left the programme. Jackie remembers the story well for several reasons. One; in her time with *Doctor Who* she had very few chances of location work. Her first few minutes in *The Massacre* were filmed on Wimbledon Common. The next chance she had was for

The Savages where the ravine scene was shot in an Oxshott sandpit. It was enroute to here that she met her unflapable Englishman. The leader of the Savages, Chal, was played by Ewen Solon who had some terrific make-up depicting him as a withered old man. Surprisingly, the make-up was applied at Television Centre, not on site. Ewen then offered Jackie and a make-up girl a lift in his car. For anyone who knew Oxshott then, the inevitable happened. They got lost! Stopping the car by a cyclist, Ewen stuck his grotesquely made-up head out of the window to ask for directions. Completely unperturbed by this "alien sight" the cyclist simply gave directions and pedaled on his way leaving Jackie and the make-up girl in fits of laughter.

Unknown to the cast and B.B.C. at the time, this was probably one of the most dangerous locations they have ever used. The whole area was of a very marshy nature and not long after the filming of *Doctor Who* a young lad was drowned in the sandpit. Apparently, according to the village locals, he was not the first to suffer this fate, and so within months of this disaster the sandpit was filled in.

Jackie remembers that at the end of *The Savages* the script called for the control room to be destroyed physically by the cast. There could be one "take" so it had to be right. Christopher Barry's direction was to pick up something and smash away. For those who can remember they did a good job, totally destroying the set (not something that would be done today), thoroughly enjoying themselves. Bill Hartnell said a line afterwards "There is something very satisfying in destroying that".

The War Machines was Jackie Lane's last story. Her contract had expired and Innes Lloyd decided that he wanted to depart from the schoolgirl image and go for the 'dolly bird' look to attract the Dads. In fact *The War Machines* was the forerunner for the Jon Pertwee era. Stories got on to contemporary Earth with the Doctor and assistant. Although there were several London location shots for this story Jackie only appeared in the Fitzroy

POLICE BOX

Square scene where the *Tardis* materialized. Curiously, when emerging from the *Tardis* Dodo looked up at the Post Office Tower and exclaimed "Oh, it's finished then!" However if one visits Fitzroy Square, the Post Office Tower is nowhere to be seen! To avoid a sudden departure at the end of the story, Dodo was written out after Episode 2 and Anneke Wills was seen in all 4 episodes. Again, another example that could be followed today.

After leaving *Doctor Who* Jackie found that she was type cast, naturally enough, and took a job in Paris as a secretary to the Australian Vice Consul. Leaving the dust to settle for a year, she then returned to London. As they say "the best laid plans of mice and men", and instead of acting she found herself running an antique business for a few years. However, once acting is in the blood one cannot leave it altogether, now Jackie is happily running her own department in a London Agency providing voices for T.V. and radio commercials. Jackie Lane enjoyed her acting career and would have liked to continued in *Doctor Who* for a while longer. Now settled in her new life she would not return to acting but has fond memories of the fantastic people she worked with.

Reminiscing, Jackie remembers that she was one of the first girls to wear a mini-skirt on TV. Another fad of the day was short hair. When originally signed up for the part of Dodo, Jackie had long hair, but over the two to three month gap before the first rehersals, keeping in with the fashion she had her hair cut very short. Whilst being made-up for filming, the production team's reaction was "where is your hair?" They were none too pleased!

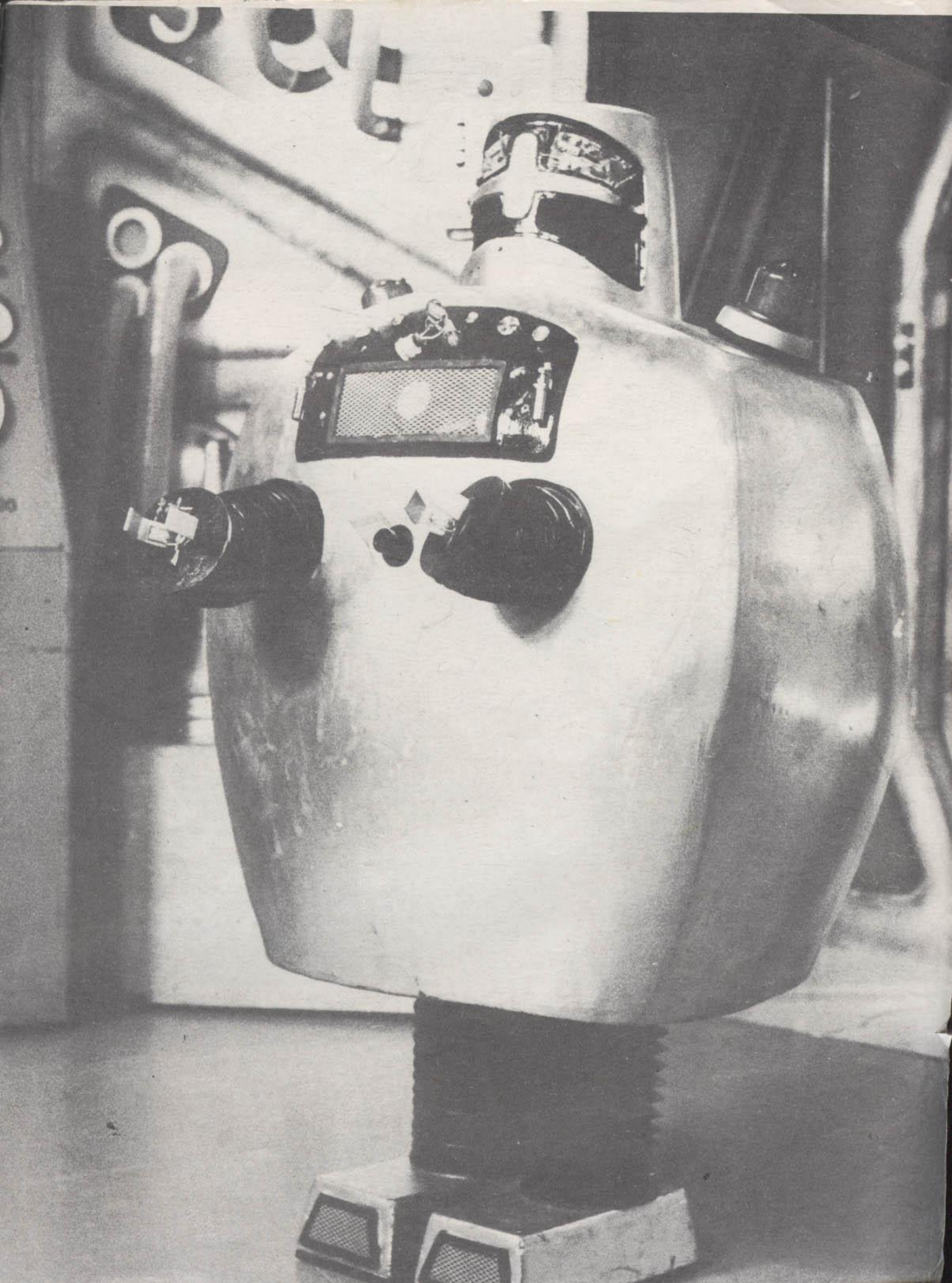
It may be remembered that in the interior Tardis scene, at the end of *The Massacre* when the doors opened on to Wimbledon Common, for the first and only time in *Doctor Who* we saw the inside of the Police Box, outside the console room exit. Because of this the Police Box prop used on the location of Wimbledon Common had one photographic side. Jackie does not remember this but does recall the dooors being solid enough when having to charge through them!

The preceeding scene to this was the famous speech given by the Doctor reminiscing about his life. Jackie Lane remembers Bill fondly as being a true professional even to the point of arguing with the director over a point of continuity about the operation of the Ship. After all, he *was Doctor Who* and it was *his* **TARDIS,** therefore he ought to know how to operate it. A trait his successors failed to follow.

Like most actors, Jackie prefers theatre to TV. However in both mediums the rehearsals are a constant source of hilarity and laughter as one tests out a script for the first time. On the subject of scripts, Jackie is of the opinion that it is the strength of *Doctor Who* storylines that has kept the programme going for twenty years. For all their money, gloss and flashiness the American Sci-Fi series, while being visual and pretty, have come and gone like Bank Holidays.

Jackie watches the programme today when she can and approves of the way it has progressed. Although it is difficult to be objective when one is so closely associated with a subject. She is also an admirer of Tom Baker as The Doctor. He brought a unique humour to the show. More especially, his velvety voice is a source of wonderment which she often uses for voice-overs. He has natural sonorous voice which others practice for years to attain.

It has been sixteen years since Jackie Lane appeared in *Doctor Who,* even though she was the shortest lived, people still write to her asking for autographs and pictures. Jackie is amazed and flattered that people still remember her but, surely, this just reflects the excellent work that she did.



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